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# KNIGHT LETTER

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*Front Cover:*

"The Photographer Stands on his Head." Illustration  
by Harry Furniss for W. Kayess, "The Land of the Wonderful Co."  
in *Harry Furniss's Christmas Annual 1905*.

*Facing Inside Back Cover:*

"The Mouse's Tale." Illustration by Harry Furniss  
for "Alice's Adventures in Wonderland," published  
in *The World's Great Books*,  
Amalgamated Press, London, 1909.



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Auctions—Media—Things*



*In winter, when the fields are white...*

With all the electoral madness in Ukraine, as a former Soviet Republic gives the U.S. a lesson in the proper way to correct a corrupt election, it is fitting and proper that our lead article in "The Rectory Umbrella" is by a most intelligent and perceptive young woman from that country.

Harry Furniss, who is well known to us for his drawings in the *Sylvie and Bruno* duad, is less known for having provided illustrations to *Alice's Adventures in Wonderland*, which were first published in *The World's Great Books*, edited by Arthur Mee and J. A. Hammerton (London: Amalgamated Press, 1909, in five volumes), and reprinted in the U. S. in *The Book of Knowledge* (The Grolier Society, 1910, in twenty volumes). Collectors are hereby alerted to be scouring flea markets, old book stores, and online sources for volume ten of the Grolier series, which is the only one containing the Furniss drawings. See also *KL* 59:15 and various compendia of *Alice* illustrators. Our own Ruth Berman has recently uncovered another Furniss connection to Lewis Carroll, here discussed in print for the first time.

For many of us, the Eva Le Gallienne/Florida Friebus/Richard Addinsell theatrical productions of *Alice* have either been legendary, or available to us only in vinyl records, CDs, videos, and DVDs of revivals (one famously starring Sir Richard Burton and his daughter Kate). Member Gary Brockman, "never once considering how in the world [he] was to get out again," began investigating this trail, and came upon a remarkable discovery.

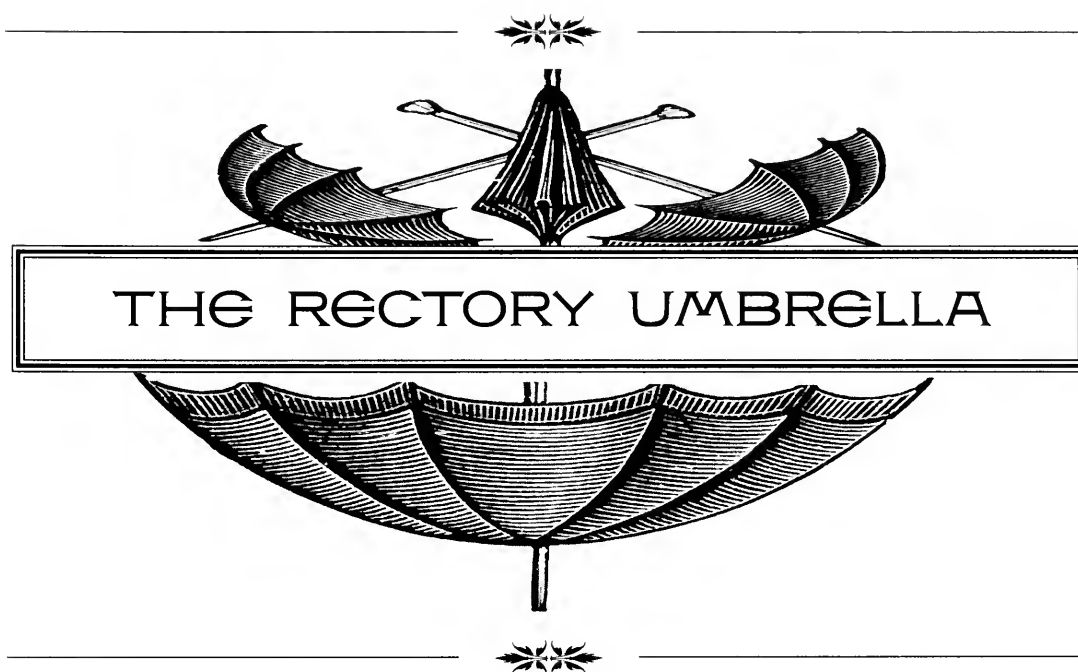
Meanwhile, in "Mischmasch," we have unearthed some other mismatched treasures: a curious poem from an 1874 *Punch* that was apparently the first mention of Carroll's work (they seem not to have been aware of a certain sequel, either); an anecdote involving Theodore Roosevelt; lyrics from Celine Dion; and a couple of Carroll-themed puzzles, one original, one from 1964 that *The Book of Lewis Carroll Crosswords*, edited by Alfreda Blanchard (Lewis Carroll Society [U.K.], 1992) did not include. Also a ("factual," according to Internet sources) account of Carroll's drug use, which turned out to be a delightfully deliberate fantasy; not to mention the letters, reviews, notes, ravings, and other features that have become part and parcel of this fine journal.

Herein also dwell several articles relating to the autumn gathering in Fresno, one by the admirably (and legitimately) yclept Linda Sunshine, and one by the much-missed and greatly beloved Hilda Bohem, printed here in tribute to her.

Our contributors, other than those listed in bylines, include Dr. Francine Abeles, Desne Ahlers, Ruth Berman, Joel Birenbaum, Gary Brockman, Llisia Demetrios Burstein, Sandor Burstein, David Calkins, Angelica Carpenter, Geoffrey Chandler, Matt Demakos, August Imholtz, Clare Imholtz, Sergiy L. Isakov, Janet Jurist, Lou Kesten, Devra Kunin, Charlie Lovett, Stephanie Lovett, Bruce McKinney, Doris Milgrom, Fred Ost, Mark Richards, Andrew Sellon, Daniel Singer, Mark Stoll, Alan Tannenbaum, Maria Vinogradova, Edward Wakeling, and the Watter family (Cindy, Charlotte, Nick, and Neil). And special thanks to our intrepid Tumtum-er, Mickey Salins.

*...I sing a song for your delight.*

Mark Burstein



# ANYA, ALEESAH, AND AL'KA

## *The Metamorphoses of Alice in Russian*

MARIA ISAKOVA

This article undertakes a challenging task: to explain, without undue evaluation, the differences among three Russian versions of *Alice's Adventures in Wonderland*, a most difficult text to translate because of its playful character. The topic is closely connected with the so-called "discussion on literalism" which took place in Russia during the 1980s among translators, linguists, literary critics, and writers themselves. The main question under consideration was whether to translate literally (to the "letter") or freely (to the "spirit"). The degree of literalism and freedom was also a matter of acute discussion. M. L. Gasparov names "the context length"<sup>1</sup> as a main criterion of differentiation between literal and free translation. The correlation between the original text and the translated text, which claims to be equivalent to the original, is measured by the word, syntagma,

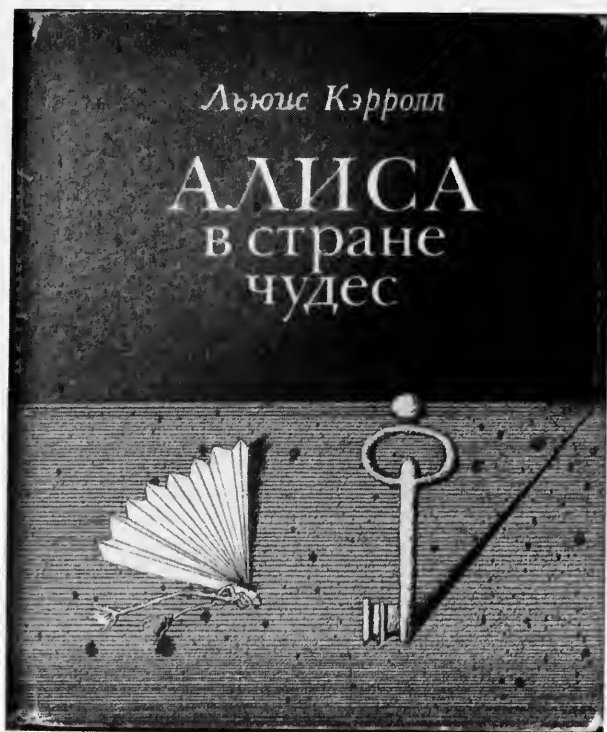
phrase, verse, stanza, passage or even the whole of the writing, such as a poem. The shorter the context, the more literal the translation, although Gasparov does not offer the traditional panacea of a "golden mean" between these grades of literalism. On the contrary, he affirms that each translator must choose a tendency to comply with one of two objectives of the translation: to please the reader (free translation) or to acquaint the reader with a text approximating the original (literal translation).

Of the three different Wonderland translations considered here—by Vladimir Nabokov, Nina Demurova, and Boris Zakhoder<sup>2</sup>—only Zakhoder's paraphrase of the original text can be strictly attributed to free translation. The other two bear features of both tendencies. One cannot seriously speak about purely literal translation of the Alice books, though Alexander P. Olenich-Gnenenko undertook the task in 1940, which proved to be a failure.<sup>3</sup>

Nabokov in his translation profited by Lewis Carroll's advice—he didn't try to stop a Bandersnatch—and made an attempt to change the background of the book. In his translation, the realia of Victorian

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*Anya*, to explain the three names in the title, is Vladimir Nabokov's Russianized translation of the name Alice. *Aleesah* is the transliterated (not transcribed) name usually used in Russian translations. And *Al'ka* is what Boris Zakhoder wanted to call the heroine of his paraphrase, though he decided on Aleesah.



Alice in Wonderland, tr. Nina Demurova, ill. Yuri Vashchenko (Moscow: Kniga, 1982)

life (the names, events, and characters) have been replaced by Russian ones, though Nabokov was not consistent in Russianizing the book. Alice, for example, turns into Anya; Mabel into Asya; the White Rabbit into something like Rabbit Cowardson, Esq.; Mary Ann into Masha; Bill into Yasha; Pat into Pet'ka; and the sisters Elsie, Lacie, and Tillie into Masya, Pasya, and Dasya. Nabokov couldn't change the King and Queen into the Tsar and Tsaritsa because of way cards are named in Russian; strictly speaking, the queen in card games is translated into Russian as "dame" or "lady." Though some translators point this out—Zakhoder, for example—others do not. Incidentally, in *Through the Looking-Glass* translators encounter the same problem. The queen chess piece is called "ferz" in Russian, and only amateurs call it a "koroleva" (a queen as in the queen of England). Translators had to preserve this nonprofessional name of the piece in Russian, however, in order to keep the wordplay, troubled as well by the masculine gender of the professional Russian word for the chess queen. If it is clear why Nabokov kept kings and queens, it is not clear why he kept the Duchess, who could have easily been transformed into a Countess since the title of duchess is absent in the Russian hierarchy. Nabokov may have been more keen on hierarchy than most, and so the Duchess remained a Duchess. Another strange element of Nabokov's translation is his retention of the name Dinah even though it is not a usual name for a cat in Russian.

It is an acknowledged fact that Nabokov succeeded in translating characters. His Чепуха, an amalgam of "nonsense" and "tortoise," for example, is a decent equivalent of the Mock-Turtle. Zakhoder merely renamed the character Рыбный Деликатес, "Fish Delicacy," and the picture looks just the same as the Mock-Turtle, but the phenomenon of mock-turtle soup is not explained. Demurova's translation keeps him unaltered. Her variant Черепаха Квази, "Quasi-Turtle," allows for the original pun. "It's the thing Mock Turtle Soup is made from," is translated as "Это то, из чего делают квази-черепаший суп" ("It's the thing from which quasi-turtle soup is cooked").<sup>4</sup> This translation seems to be difficult for children unfamiliar with Latin. The Cheshire Cat—another character, like the Hatter, causing translation troubles because of the phrasal nature of his name—was merely replaced by his possible Russian brother, Масленичный Кот, a "Shrovetide Cat." It plays upon the Russian proverb "не всё коту масленица" ("not every day is Shrovetide for a cat"). If we try to retranslate this character back into English, he might be called a "Sunday Cat," a cat for whom "every day is Sunday." The other two translators had to explain to readers the historical background of the saying. Demurova gives Martin Gardner's comments on it in a footnote. Zakhoder included the explanation in the body of the text. This is supposed to be one of his major liberties. In his paraphrase the narrator often interrupts the action in order to explain something or—sacrilège!—to sermonize to young readers. In Carroll's Alice, the author's remarks are very rare. The same difficulty is encountered with the translation of the Hatter. Nabokov was the only one to keep him mad in his translation, the other texts turning his madness into stupidity, though masterfully combining the idea of obtuseness and of the trade of making hats. Demurova's variant, Болванщик, is the derivative from the Russian word болван, "hat-block" or "fathead." In back translation he might be called "Fat-hat." Zakhoder's name, Шляпа, is a play upon the meanings of the Russian word шляпа, "hat" and "butterfingers," or "a dull un-enterprising person." In many other translations the idea of the Hatter's madness was preserved but not explained. Nabokov managed to give a purely Russian background to his madness. The Hatter uses in his speech a nonexistent month "Marchober," coined by Gogol in Записки Сумасшедшего (The Diary of a Madman),<sup>5</sup> where it sounds like "Martobr."

Many other accoutrements are translated into Russian in Nabokov's Anya. The French Mouse came over with Napoleon, for example, and she quotes from the history of Russia. The Caucus-Race is replaced by the Russian-sounding game куралесы, an amalgam of a "merry-go-round" and an obsolete Russian verb meaning "to fool around." Moreover,

the address of Anya's legs is Russian, and Nabokov gives Yasha, the Lizard, some water, notably not brandy. Though they still play English croquet, the tea-party takes place at the traditional five o'clock, with only a few translators, such as Demurova, preserving the original six o'clock. It seems that however hard Nabokov tried to Russianize the book, parts of England slipped through.

Nabokov's translation combines features of both free and literal translation. One of the gravest liberties is his departing from Swiftian tradition in Carroll, the tradition of exact measures. Almost all measures in the original are replaced by descriptive adjectives:

"a little door about fifteen inches high,"  
"крошечная дверь" ("a tiny door")

"shedding gallons of tears," "продолжала лить потоки слез" ("she kept shedding torrents of tears")

"large pool all round her, about four inches deep and reaching half down the hall,"  
"образовалось глубокое озеро" ("there appeared a deep lake")

"when she was nine feet high," "будучи великаншей" ("when being a giant")

"till she was about a foot high,"

"уменьшившись" ("till she became smaller").<sup>6</sup>

In those rare cases when Nabokov kept the original measurement, he didn't metricate it. Another remarkable feature of Nabokov's translation is that he was amazingly careless about the original figures. For example, in Carroll's *Wonderland* the King reads out Rule Forty-two,<sup>7</sup> but in *Anya* the rule is number forty-four. During interrogation in the court, the Hatter, answering the King, names the tea-party date, which no one affirms:

"When did you begin?" ...

"Fourteenth of March, I think it was," he said.

"Fifteenth," said the March Hare.

"Sixteenth," added the Dormouse.<sup>8</sup>

In Nabokov's translation one date is altered, which causes partial loss of the humoristic effect and the absurd:

— Когда ты начал? ...

— Четырнадцатого Мартобря, кажется,—  
ответил он.

— Четырнадцатого,—подтвердил Мартовский Заяц.

— Шестнадцатого,—пробормотал Соня.

— When did you begin? ...

— Fourteenth of Marchober, I think it was,—  
he said.

— Fourteenth,—affirmed the March Hare.

— Sixteenth,—murmured the Dormouse.

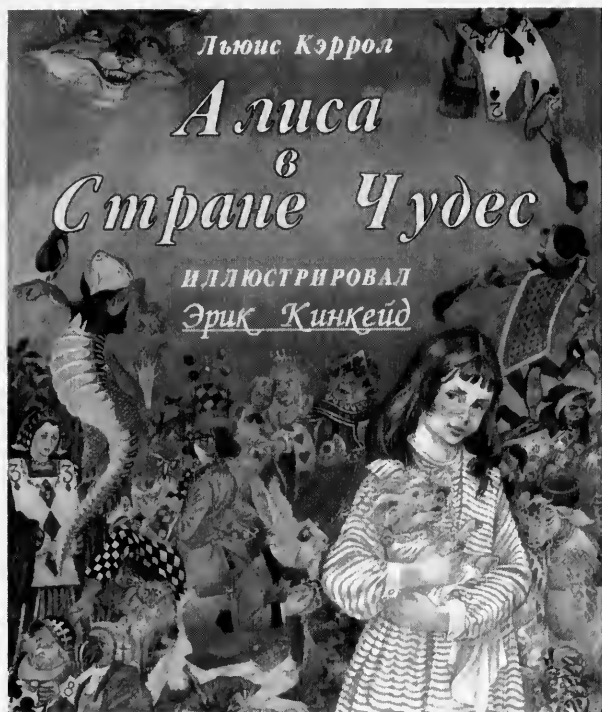
And these three figures total forty-four!

As mentioned above, many habitants of Wonderland underwent changes, and not only formal as in the case of the Cheshire Cat. The White Rabbit, for example, turns into Rabbit Cowardson, Esq. The background of the character is totally altered, with excessive English niceties—"Oh my ears and whiskers, how late it's getting!"<sup>9</sup>—turning into mere cowardice. Moreover, in his translation Nabokov omitted the funny episode with the "W. Rabbit" brass plate. (This loss can be compared to the loss of the similar joke in A. A. Milne's *Winnie the Pooh*, "Trespassers W.") It seems that Zakhoder didn't appreciate this joke. He merely transliterated the inscription in his paraphrase to "В. Кролик" (which makes little sense, or rather little nonsense) and not to "Б. Кролик," or "Белый Кролик," as did Demurova. Nabokov also introduced the master's rudeness into the Rabbit's character: "Here! Come and help me out of this!"<sup>10</sup> is translated as "Лучше пойдик-ка сюда и помоги мне выбраться из этой дряни" ("Better come here and help me out of this crap"). His Rabbit also calls Pet'ka "you ass," even though Carroll's White Rabbit calls Pat "you goose," involving the possibility that Pat is of that species.<sup>11</sup>

Along with evident liberties, we find cases of literalism in Nabokov's translation. For example, phrases dealing with Time and Nobody—"That generally takes some time" and "unless it was written to nobody"<sup>12</sup>—are translated very close to the original text as if he tried to transfer possibilities of wordplay. At the same time, often when other translators use a more or less literal technique, Nabokov resorted to the opposite. Alice's description of her neighboring dog, for example, is altered almost beyond recognition: "A little bright-eyed terrier, you know, with oh, such long curly brown hair!"<sup>13</sup>—"Маленький яркоглазый фоксик, в шоколадных крапинках, с розовым брюшком, с острыми ушами!" ("A little bright-eyed fox-terrier specked with chocolate brown, with pink belly, and pointed ears!") In his translation, Nabokov omitted the parentheses ("you know" and "oh"), diminishing the emotionality of the girl's phrase, and added descriptive details instead. Thus, Nabokov somehow replaced Alice's psychological reaction. Instead of one bright thing, the dog's hair, we see a consistent description of the animal as if depicted by a naturalist, not by a child—though it could well have been a description of Nabokov's favorite dog.

But still in some respects Nabokov's translation is much more accurate and literal than the other two under consideration. One of the initial phrases of *Wonderland* can be called an accuracy test. Most translators preferred to paraphrase the strange-sounding "for the hot day made her feel very sleepy and stupid"<sup>14</sup> with a Russian equivalent "от жары её





*Alice in Wonderland, tr. Boris Zakhoder, ill. Eric Kincaid  
(Moscow: Ivanushka, 1994)*

совсем разморило” (“she sweltered in the heat”), as Zakhoder did, or with a more descriptive translation “мысли ее текли медленно и несвязно—от жары ее клонило в сон” (“her thoughts flowed slowly and incoherently—the heat made her sleepy,” as Demurova did. But it seems that Carroll used this very expression on purpose, opening Alice’s inner world, displaying her consciousness and thoughts. Nabokov, perhaps understanding this, translates it much closer to the original: “Она чувствовала себя глупой и сонной—такой был жаркий день” (“She felt stupid and sleepy—for so hot was the day”).

At the same time Nabokov in his translation profoundly changes Alice’s psychological portrait. While Alice thinks “either the locks were too large, or the key was too small,”<sup>15</sup>—Anya’s reaction is simple and unambiguous, “Замки были слишком велики” (“The locks were too large”). A bit later Carroll’s description in the original text is replaced by an exclamation mark in the translation, which brings the reader directly to Anya’s thought, without the author’s mediation. Alice “tried the little golden key in the lock, and to her great delight it fitted,” is translated as “Она всунула золотой ключик в замок—он как раз подходил!” (“She tried the little golden key in the lock—it fitted!”). Nabokov also graces Anya with an abstract mind. While Alice looks with quite definite caution on the bottle, “this bottle was not marked ‘poison,’”<sup>16</sup>—Anya seeks an abstract caution, “на склянке никакого предостережения не было” (“there was no warning on the bottle”).

Just as with the bottle, while Alice observes “There was no label this time with the words ‘DRINK ME,’”<sup>17</sup>—Anya’s thought is abstract, “На этот раз никакой пометки на бутылочке не было” (“This time there was no label on the bottle”). Moreover, in another case Nabokov loses an easily translated joke (in the two other translations this joke is retained). Carroll wrote, “[F]or this curious child was very fond of pretending to be two people. ‘But it’s no use now,’ thought poor Alice, ‘to pretend to be two people! Why, there’s hardly enough of me left to make one respectable person!’”<sup>18</sup> But in Nabokov’s translation, the child’s directness is replaced by sorrow alien to children’s nature: “Странный этот ребенок очень любил представлять из себя двух людей.—Но это теперь ни к чему,—подумала бедная Аня.—Ведь от меня осталось так мало! На что я гожусь?” (“This strange child liked very much pretending to be two people.—But it’s no use now,—thought poor Anya,—there’s left so little of me! What am I fit for?”).

After the conversation with the Caterpillar, Anya asks herself more concrete questions than did Alice. Alice looks for the “two sides” of a perfectly round mushroom, while Anya is interested in its “right and left” sides. Then Anya, appearing to be more practical than Alice, wants to know which bit will make her grow up, while Alice wonders, “And now which is which?”<sup>19</sup>

In the next episode, an answer Anya gives seems more rational than Alice’s. To the Duchess’s remark “If everybody minded their own business... the world would go round a deal faster than it does,”<sup>20</sup> Anya’s response is more specific and scientifically grounded. Alice says, “Just think what work it would make with the day and night!” whereas Anya responds, “Подумайте только, как укоротился бы день” (“Just think, how the day would shorten.”) It is strange how a seven-year-old girl can understand such matters. It is not difficult to learn the distance to the center of the Earth, but the above response presupposes logic.

Another interesting feature of Nabokov’s translation is the polishing of the original text, adding some details which, to his mind, the original text lacks. For example, in his version, the Rabbit shows the direction of his house “with angrily trembling paw,” Anya comes to the Rabbit’s room “with bluish wallpaper,” and Anya is stated to be falling down the rabbit-hole “upright,” as the original text only implies (even though the Andrei Gennadiev illustration has her upside down). Nabokov also introduces phrases and lines into characters’ speech, which are consistent with their character. For example, instead of the Queen’s short speech, “That proves his guilt,”—we read, “Это доказывает его виновность, конечно. Итак, отруб...” (“This of course proves his guilt. So, off with his...”). This technique is usually used in free translations.



In "The Queen's Croquet-Ground," Lewis Carroll introduces different kinds of cards, playing upon their homonyms (words that sound alike with often the same spelling but having different meanings). There were "ten soldiers carrying clubs," "ten courtiers ... ornamented all over with diamonds," "[ten] royal children ... ornamented with hearts,"<sup>22</sup> and the three gardeners equipped with spades. In the Russian translations by Demurova and Zakhoder, only three of the four types of cards are presented (though in both translations we can find all four of them). Though all four together are met only in Nabokov's translation, two of them are introduced by homonyms, "десять солдат с пиками на плечах" ("ten soldiers with pikes on shoulders"). This plays upon meanings of пика, "pike" and "spade." "Десять шутов с бубнами" ("ten jesters with tambourines"), plays upon meanings of the plural of бубны, "tambourines" and "diamonds." The other two suits play on words by means of a visual resemblance. The royal children are ornamented with hearts, and the clubs are described as "ten courtiers with clover leafs in their button-holes."

It seems that Nabokov has changed the direct, courteous, and truthful Alice into another girl. Anya not only speaks in a different way but also thinks differently. She is more positive, particular, abstract-minded, and at the same time more quick-tempered and curious than her British "colleague." It is a mystery why Nabokov, who translated some inconspicuous details of the original almost literally, should so seriously change Alice's psychology, sometimes to the opposite. In "A Mad Tea-Party," Nabokov again changes Alice's reaction. In response to the Hatter's remark about her hair, Alice "with some severity" (surely, as her governess would do) explains to him that it is very rude "to make personal remarks."<sup>23</sup> Anya, by comparison, has simply lost her temper. Alice shows less interest and surprise about the Hatter's watch. She seems to keep up a conversation, while Anya is really interested and surprised. She "exclaimed" where Alice only "remarked."<sup>24</sup> Incidentally, many translators fall into the temptation of changing many occurrences of "said" to other emotionally colored verbs, though that is not the case with Demurova's translation.

We must notice the discordance of opinions of the three translators on the Duchess's remark, "Be what you would seem to be."<sup>25</sup> Nabokov's rendering of this line seems to be incorrect, "будь всегда сама собой" ("always be yourself"). Demurova sacrificed this episode for the sake of a compensatory pun. Only Zakhoder translated this remark as close to the text as possible, "Будь таким, каким хочешь казаться" ("Be what you want to seem to be"). This short re-



*The Caterpillar. Andrei Gennadiev for Anya in Wonderland, tr. Vladimir Nabokov (Leningrad: Children's Literature, 1989).*

mark appears to be important because it expresses the reversed logic of Wonderland, which, in its turn, is a slightly exaggerated reflection of Victorian reality.

The adequate translation of puns and wordplay is important to this text. But it is almost impossible to explain or to illustrate the inventiveness of the three translators, as it would be a grand work of retranslation, almost equal to a translation of Alice back into English: All we can do is comment. To begin with, mere literal translation of puns or wordplay has no meaning, and translators usually create equivalent wordplay in the desired language. For example, such puns as we meet in "Pig and Pepper" are a real challenge for translators:

"You see the earth takes twenty-four hours to turn round on its axis—"

"Talking of axes," said the Duchess, "chop off her head!"<sup>26</sup>

Demurova created the pun based on a direct and phrasal meaning of the word оборот ("rotation," as of celestial bodies), and брать в оборот ("to take care of something") in her slight expansion of the original:

Ведь земля совершает оборот за двадцать четыре часа...

—Оборот?—повторила Герцогиня задумчиво. И, повернувшись к кухарке, прибавила:

—Возьми-ка ее в оборот! Для начала оттяпай ей голову!

You see the earth takes twenty-four hours to turn round, if you care...

—Talking of care?—said the Duchess thoughtfully.

And added turning to the cook:

—Take care of her! To begin with, chop off her head!<sup>27</sup>

But Demurova's translation seems to be ponderous. It takes twenty-two syllables, while the original is a very sharp and short nine syllables, which emphasizes the Duchess's overreaction. Zakhoder's variant is shorter and thus better fits the Duchess's character. It is based on the Russian homophones от вращения ("because of revolution," that is, "rotation") and отвращение ("disgust"). The retranslation is not equal to Zakhoder's in form, but close enough in meaning:

...Ведь тогда бы от вращения...

—Кстати, об отвращении!—сказала

Герцогиня.—Отвратительных девчонок казнят!

...But then because of revolution...

—Revolution!—said the Duchess,—rebels are beheaded!

In Nabokov's translation this pun is not transferred, but he uses a funny, ambiguous expression as compensation, "кухарка ушла с головой в суп" ("the cook has got lost in the soup").

The next example under consideration is more a play on ideas, a more interesting concept when comparing translations, than a play on words. During the mad tea-party, the Dormouse wakes with the words "that begins with an M, such as mousetraps, and the moon, and memory, and muchness—you know you say things are 'much of a muchness'—did you ever see such a thing as a drawing of a muchness?" In Nabokov's translation we meet a newly coined word маловатости, a possible antonym of the English "muchness," which can be translated as "littleness": "с буквы М., как, например, мышеловки, месяц, и мысли, и маловатости... видели ли вы когда-нибудь чертеж маловатости?" ("that begins with an M, such as mouse-traps, and the moon, and thoughts, and littlenesses. ... did you ever see the draft of a littleness?") Zakhoder's variant seems to be the funniest of all: "мышеловки, и морковки, и мартышек, и мальчишек, и мурашки, и мораль. ... Ты видела мурашки, хотя бы на картинках?" ("mouse-traps, and carrots, and monkeys, and boys, and creeps, and the moral... Did you ever see creeps, at least in the pictures?") Demurova's translation is closest to the original:

...начинается на М,—продолжала она.—Они рисовали мышеловки, месяц, математику, множество. ...

Ты когда-нибудь видела, как рисуют множество?

—Множество чего?—спросила Алиса.

—Ничего,—отвечала Соня.— Просто множество!

...that begin with M,—she continued.—They drew mouse-traps, and the moon, and the mathematics, and the muchness. ... did you ever see how one draws muchness?

—Muchness of what?—asked Alice.

—Of nothing,—answered the Dormouse.—Just muchness!

While translating puns, Nabokov tries to keep to the original text as closely as possible, which seems paradoxical in the light of all the above-mentioned global changes of the original. While other translators get involved in creating multiple compensatory puns—wordplay absent in the original text, created to compensate



*The Cheshire Cat. Andrei Gennadiev for Anya in Wonderland, tr. Vladimir Nabokov (Leningrad: Children's Literature, 1989).*

for the loss of some original puns—Nabokov only very rarely uses this technique. Moreover, most puns in his translation are very close to the original in form and, where possible, in meaning.

Zakhoder's paraphrase, on the contrary, abounds in compensatory puns and deviations from the Carroll text. It has already been mentioned that one of his greatest liberties was the alteration of the narrator's manner, with some of the narrator's comments contradicting Carroll's intention. Zakhoder actually moralizes. For example, directly after Alice reads the poem "Звери, в школу собирайтесь" ("Animals, get ready for school") (a parody on the well-known didactic children's poem "Дети, в школу собирайтесь" ("Children, get ready for school")), which the translator provides in his commentary), we read: "Теперь, я надеюсь, всем понятно, почему Алиса так расстроилась: эти стихи гораздо лучше, а главное полезнее тех, которые она прочла" ("Now, I hope, everybody understands why Alice was so sad: this verse [the one in the commentary] is better, and moreover, more useful than the one she recited").

Demurova's translation, while closer to the original text, is not flawless however. To justify the stupidity of her new character, the so-called "Fat-hat," she introduced into the King's speech overfamiliarities alien to the original. Carroll wrote:

"I'm a poor man, your Majesty," he began.

"You're a very poor speaker," said the King."<sup>28</sup>

Demurova translates this scene as:

—Я человек маленький,—повторил он.—И я все думал о филине...

—Сам ты филин,—сказал Король.

—I'm a little man,—he repeated.—And I was thinking about owls...<sup>29</sup>

—You're yourself a silly owl!—said the King.

It may sound funny in retranslation, but in Russian the word "owl" doesn't have this connotation of stupidity.

In Nabokov's translation we encounter one more essential liberty. Alice's words "if anything would ever happen in a natural way again" are translated as "станет ли жизнь когда-нибудь снова простой и понятной" ("if life would ever become simple and natural again"). This is the main difference between Alice and Anya: Alice's life isn't as simple. We must notice that non-British readers have distinct unpleasant associations connected with these books. It has become commonplace that:

Wonderland is what we Are.

Oz is what we would hope and like to be.<sup>30</sup>

Now you see that Nabokov's translation, though Russianized and with some characters altered, still remains close to the original text and at the same time succeeds in transferring the atmosphere of the book

to the Russian reader, which is not the case with Zakhoder's paraphrase. This fairy tale is funny and vivid, but it is not what Carroll actually wrote. Zakhoder took the liberty of profoundly changing the image of the narrator as well as Alice's character. He even omitted the final episode of *Wonderland*, which is commonly recognized as holding the romantic sadness, the clash of two alternative worlds, the real one and the fantastic. The translator confessed that it was sacrificed to tell the amusing and funny story of Aliska<sup>31</sup> without sadness.

Demurova's translation seems to be the closest to the original text, with the most of the intermediate text translated literally. At the same time, this way of translation appears to be distant from the Russian readers. Russians are not used to restrained, polite, conscientious little girls like Alice in children's books. Maybe that is one of the reasons that many other translators changed Alice's image so profoundly. One may point out Demurova's inventiveness when translating a pun, but she sometimes alters the original text for the sake of compensatory puns. Thus, Demurova's translation may be called an amalgam of literal and free translation, though she herself considered it impossible to translate literally the puns, parodies, logical "shifts," "realized metaphors," and the irony in books like *Alice's Adventures in Wonderland*.<sup>32</sup>

<sup>1</sup> М. Л. Гаспаров, "Брюсов и буквализм," Мастерство перевода 8 [M. L. Gasparov, "Brusov and Literalism," *The Mastery of Translation* 8] (1971): 87–125.

<sup>2</sup> Льюис Кэрролл, Аня в стране чудес, переведено Владимиром Сириным (Владимира Владимировича Набокова), иллюстрировано Андреем Геннадиевым (Ленинград: Детская литература, 1989) [Lewis Carroll, *Anya in Wonderland*, translated by Vladimir Sirin (Vladimir Nabokov), illustrated by Andrei Gennadiyev (Leningrad: Children's Literature, 1989)], <http://lib.ru/CARROLL/anya.txt>; Льюис Кэрролл, Алиса в стране чудес и Сквозь зеркало и что там увидела Алиса, переведено Ниной М. Демуровой, иллюстрировано Джоном Тенниелом (Москва: Наука, 1991) [Lewis Carroll, *Alice in Wonderland and Through the Looking-Glass and What Alice Found There*, translated by Nina M. Demurova, illustrated by John Tenniel (Moscow: Nauka, 1991)], [http://lib.ru/CARROLL/carroll\\_1.txt](http://lib.ru/CARROLL/carroll_1.txt); Льюис Кэрролл, Алиса в Стране чудес, пересказано с английского Борисом Заходером, иллюстрировано Эриком Кинкейдом (Москва: Иванушка, 1994) [Lewis Carroll, *Alice in Wonderland*, paraphrased by Boris Zakhoder, illustrated by Eric Kincaid (Moscow: Ivanushka, 1994)], [http://lib.ru/CARROLL/alisa\\_zah.txt](http://lib.ru/CARROLL/alisa_zah.txt). The three translations were first published in 1923 (illustrated by S. Zalshupin), 1978 (illustrated by John Tenniel), and 1971–72 (in three issues of the journal *Pioner*, illustrated by Victor Chizhikov), respectively. Demurova's earlier translation, rather different from her later version, appeared in 1967 (in *Sofia*, illustrated by Peter Chuklev).

<sup>3</sup> Льюис Кэрролл, Алиса в стране чудес, переведено Александром П. Оленичем-Гнененко, иллюстрировано Джоном Тенниелом (Ростов-на-Дону: Ростиздат, 1940) [Lewis Carroll, *Alice in Wonderland*, translated by Alexander

P. Olenich-Gnenenko, illustrated by John Tenniel (Rostov-on-Don: Rostizdat, 1940)].

<sup>4</sup> Lewis Carroll, "The Mock Turtle's Story," in *Alice's Adventures in Wonderland* (London: Macmillan, 1866), 137. (Since online sources were used, references to the Russian editions are omitted.)

<sup>5</sup> Николай Гоголь, Записки Сумасшедшего в Избранные произведения (Москва: Рипол Классик, 2004), 689–705 [Nikolai Gogol, "The Diary of a Madman" in *Selected Prose* (Moscow: Ripol Classic, 2004), 689–705]. See also the English translation: Nikolai Gogol, *The Diary of a Madman and Other Stories*, translated by Andrew R. MacAndrew (New York: Signet, 1960), 22. Here translated as Martober.

<sup>6</sup> Carroll, "Down the Rabbit-Hole," "The Pool of Tears," and "A Mad Tea-Party," in *Wonderland*, 8, 17, 23, 111.

<sup>7</sup> Ibid., "Alice's Evidence," 180.

<sup>8</sup> Ibid., "Who Stole the Tarts?" 167.

<sup>9</sup> Ibid., "Down the Rabbit-Hole," 7.

<sup>10</sup> Ibid., "The Rabbit Sends in a Little Bill," 48.

<sup>11</sup> Ibid., 49.

<sup>12</sup> Ibid., "The Lobster Quadrille" and "Alice's Evidence," 148, 181.

<sup>13</sup> Ibid., "The Pool of Tears," 27.

<sup>14</sup> Ibid., "Down the Rabbit-Hole," 2.

<sup>15</sup> Ibid., 8.

<sup>16</sup> Ibid., 10.

<sup>17</sup> Ibid., "The Rabbit Sends in a Little Bill," 41–2.

<sup>18</sup> Ibid., "Down the Rabbit-Hole," 13.

<sup>19</sup> Ibid., "Advice From a Caterpillar," 69.

<sup>20</sup> Ibid., "Pig and Pepper," 84.

<sup>21</sup> Ibid., "Alice's Evidence," 182.

<sup>22</sup> Ibid., "The Queen's Croquet-Ground," 114–5.

<sup>23</sup> Ibid., "A Mad Tea-Party," 96.

<sup>24</sup> Ibid., 99–100.

<sup>25</sup> Ibid., "The Mock Turtle's Story," 134.

<sup>26</sup> Ibid., "Pig and Pepper," 84.

<sup>27</sup> Ibid., "A Mad Tea-Party," 109.

<sup>28</sup> Ibid., "Who Stole the Tarts?" 172.

<sup>29</sup> Parody of Jane Taylor's "The Star" ("Twinkle, Twinkle, little star"), in Demurova's version was translated by O. L. Sedakova as "You twinkle, my owl."

<sup>30</sup> Ray Bradbury, "Because, Because, Because, Because of the Wonderful Things He Does," preface to *Wonderful Wizard, Marvelous Land*, by Raylyn Moore (Bowling Green, OH: Bowling Green University Popular Press, 1974), xiv.

<sup>31</sup> Same as "Al'ka", Russian familiar form for "Alice."

<sup>32</sup> Нина М. Демурова, "О переводе сказок Кэрролла" в книге Алиса в стране чудес и Сквозь зеркало Льюиса Кэрролла, переведено Ниной М. Демуровой [Nina M. Demurova, "On Translation of Carroll's Tales" in *Alice in Wonderland and Through the Looking-Glass* by Lewis Carroll, translated by Nina M. Demurova]. For a version in English, see Nina M. Demurova, "Alice Speaks Russian: The Russian Translations of *Alice's Adventures in Wonderland* and *Through the Looking-Glass*," *Harvard Library Bulletin*, n.s., 5, no. 4 (Winter 1994–95): 25–27.

## SALLY FORTH Steve Alaniz and Francesco Marciuliano



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# Just Say Fresno!

MARK BURSTEIN

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The fall meeting of our Society took place in California's lush Central Valley, in the fast-growing metropolis of Fresno, over the weekend of October 23rd. Angelica Carpenter put together a fantastic program; she and her colleagues were most generous and hospitable.

The convention began Friday with a Maxine Schaeffer Memorial Reading at the Bullard TALENT School,\* whose students were very well prepared, having done a production earlier this year (below). Due to the proximity to Halloween,† the entire audience, including several teachers and the principal, were fully costumed as Alice characters. The fourth graders came prepared with a list of questions, some of which almost stumped the presenters ("How did Alice die?"). In return, they were treated to Andrew Sellon's rendition of the Humpty Dumpty scene, and each student received the Books of Wonder edition of *Looking-Glass*.

Following a board meeting on Friday night at the hotel Piccadilly Inn-University, which had posted many signs for "The Louis Carroll Society," rapidly remedied, Angelica opened up her home to Carrollians, providing a splendid buffet. This might be as good a time as any to mention that the subtext of this particular meeting might be "The Wonderful Wizard of Wonderland," as the meeting was not only hosted by the current president of the International Wizard of Oz Club (Angelica),<sup>1</sup> but featured as speakers the past president (for eighteen years!) of that sister organization (Peter Hanff) and two authors



(Linda Sunshine and Robert Sabuda) whose previous—and quite successful—books were about Oz, and included many guests who were equally at home in both Otherworlds. One of them was Hilda Bohem's son Les, an Emmy-winning miniseries writer,‡ who is developing a "true to Carroll's text and intention" computer-aided movie of *Wonderland*, to star Dakota Fanning (b. 1994) or her younger, look-alike sister Elle (b. 1998), for DreamWorks.

In proper Carrollian style, of course, Saturday's meeting was held in the dining hall, and our dining was in a meeting room.

We walked in to the strains of some recorded music, primarily Donovan's renditions of "Jabberwocky" and "The Walrus and the Carpenter" from his 1971 record *HMS Donovan*.<sup>2</sup> Before the meeting, the first of many feeding frenzies began as the campus shop (the Kennel Bookstore, named in honor of the Fresno State Bulldogs) had stocked Carrollian titles, as well as the works of our two featured speakers, both of whom were happy to sign copies. Alan did his best to call the meeting to order, and bade us welcome to California State University, Fresno. He first announced our upcoming meetings (see "Ravings," p. 34), beginning with this spring at the New York Public Library on April 30.

We held an election, not quite as contested as the then looming Presidential one. August Imholtz of the Nominating Committee proposed the slate of all incumbents:

President – Alan Tannenbaum  
Vice President – Mark Burstein  
Treasurer – Francine Abeles  
Secretary – Cindy Watter.

A vote was held, and the slate passed.

Our host, Angelica Carpenter, author of a delightful Carroll biography for children ages nine to fourteen,<sup>3</sup> next welcomed us to the Madden Library in general and the Arne Nixon Center for the Study of Children's Literature, of which she is the found-

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\* Teaching Able Learners Exceptional New Techniques. Bullard is a magnet school for the visual and performing arts, grades K–8.

† This is not to suggest that Halloween can be formally observed in public schools.

‡ For the Sci-Fi channel's *Taken*, in 2003, produced by Steven Spielberg.



*Andrew Sellon and the Bullard crew.*

ing curator, in particular. The Madden Library is a prestigious institution: its Dean of Library Services, Michael Gorman, is president elect of the American Library Association, and California voters recently approved a bond measure that included \$91 million to move the library to larger quarters. Within it is housed the Nixon center.

Arne Nixon (1927–1997), a beloved professor of children's literature, bequeathed his collection of 22 thousand children's books, along with an endowment of \$1 million, to found a children's literature research center, one of around ten in the United States and the only one west of the Mississippi.\* The collection continues to grow, and the Center is known for multicultural emphasis, as well as conferences and special events. Hilda Bohem sold her Carroll collection of two thousand volumes to them over the last few years (see her "Collecting Lewis Carroll," p. 30), and we were later treated to an exhibit of some of their rarer Carrollian holdings in display cases throughout the library.

Perhaps again due to the proximity to Halloween, we were next given a terrible fright. For those of us still under the illusion that there is actual public education available to children in California, Angelica's talk, "Accelerated Reader in Wonderland,"

certainly woke us up. Here at the Cal State system, despite skimming from the top tier of high-school students (they must maintain a "B" average to be considered), nearly 60 percent of freshman students require a remedial course in reading upon entry! Our school libraries are ranked 50th of 50 states; our standards have been dumbed down and children subjected to scripted lessons, all to serve the one goal of raising standardized scores. The bugbear here is named Accelerated Reader (AR), a commercial product now entrenched in over half of all public schools in California, teaching children not how to read, but how to pass computerized tests. Reading books that don't have associated tests is discouraged. Children no longer know how to browse, nor use other library skills. There are fewer and fewer librarians—budgets now call for AR counselors instead. Multiple-choice tests do not encourage reading for pleasure, nor test the grasp of the material in any depth. One even gets equal points for reading abridgments. Here is a sample test question:

Alice couldn't get to the garden because:

- a. a large hole opened up between her and the garden
- b. she became stuck when the ceiling started to lower
- c. she was too short after shrinking to reach the door's key
- d. a ferocious Doberman was guarding it

\* OK, the Kerlan Collection, recently moved from St. Paul to Minneapolis, literally sits on the west bank of the Mississippi, if you want to niggle.



How fair are these AR tests? Angelica took the tests for novels *on which she had written books*—and flunked!

We were deeply saddened and frightened by the substance of Angelica's talk.

Peter E. Hanff, Deputy Director of the Bancroft Library at the University of California, Berkeley, next gave a learned talk accompanied by slides, "Full Leisurely We Glide: Origins of *Alice*," delivered "on the occasion of the eightieth anniversary of the first large bibliographical treatment of the works of Lewis Carroll."<sup>4</sup> His focus was the earliest editions of *Wonderland*: the withdrawn first edition of 1865; the second edition, newly typeset by Richard Clay; and the 1865 first edition sheets, separately issued in New York by D. Appleton in 1866. He also discussed a few rarities: the unique Proof Copy of the 1865 *Wonderland*,<sup>5</sup> and two mixed-sheets copies, which contain the original London 1865 title page with a few gatherings of the second edition sheets to make them complete.

He began with a personal history, his 35-year voyage in the bibliographic world, wherein he has had the good fortune to examine fifteen of the twenty-three copies of the 1865 *Wonderland* listed in the Goodacre census, as well as the Proof Copy and the two mixed-sheets copies.

Hanff went into the array of tools the modern bibliographic detective has to hand: the charts, diagrams, photographs, and fold-samples historically available, and the juxtaposition of digital images the twenty-first century can provide.

Hanff's talk interwove two historical threads: the printing of the early editions, and the bibliographic records of them. Bibliography, he noted, was "inherently a conservative enterprise, relying on the examination of multiple copies of seemingly identical books."

The first thread was a discussion of the printing practices of that period: typesetting by hand, and stereo- and electro-typing. He went into the special folding and gathering techniques and case-binding, as well as differentiating the terms *edition*, *impression*, *state*, and *issue*. He showed us the flaws in the first printing: Clarendon's failure to control the pressure and inking, which resulted in noticeable bleed-through; the use of a fouled case of type that mixed condensed and regular forms of letters and numerals; typographic widows; and the general layout of illustrations in relation to text. Clay re-set the text and repositioned a number of illustrations for the second edition.

The second thread wove through the S. H. Williams bibliography referred to above, and its revision



Peter Hanff

in 1931 (with Falconer Madan);<sup>5</sup> the supplement in 1935 correcting "an egregious error"; the 1962 expansion (with Roger Lancelyn Green);<sup>6</sup> and update in 1979 (with Denis Crutch);<sup>7</sup> as well as Justin G. Schiller's handsomely printed and illustrated *Alice's Adventures in Wonderland: An 1865 Printing Re-described*,<sup>8</sup> referring all the while to Fredson Bowers' 1949 *Principles of Bibliographical Description*, in which formal bibliography was further differentiated from handbooks, checklists, and catalogues.

"The bibliographer," Hanff concluded, "of course, relies first and foremost on the physical evidence of the printed books themselves, but secondary, circumstantial evidence should not be ignored. The two, weighed together, reveal a rather wonderful tale indeed, and certainly one that continues to sustain a full and leisurely glide."

It was now time for a tribute to Hilda Bohem (properly pronounced as the first two syllables of "Bohemian"), an "occasion to celebrate the arrival of her collection, to grieve, to remember, and to celebrate our friend Hilda Bohem, rare book librarian, bookseller, longtime Carrollian." Several of her friends and family took the podium. August Imholtz spoke of her enthusiastic collaboration on Byron Sewell's bibliography (of the ordinary, often pirated, cheap American editions) *Much of a Muchness*. A copy of Hilda and Byron's story, somewhat fictionalized by Byron and titled "Saint George and the Dragon," was included in our souvenir packet. She was also known for her work on the Lee & Shephard printings; articles in the Lewis Carroll Society (UK) periodical *Jabberwocky*; co-editing *Jabberland*, a collection of "Jabberwocky" derivatives, with Dayna McCausland;<sup>9</sup> and giving well-received talks to our society in 1984, on early pirated editions (*KL* 21:1), and in 1998, on tracking down an unusual *Alice* (*KL* 59:5).

Peter Hanff talked about their near-forty-year friendship, he having met her at the UCLA library

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Preserved in the Berol Collection, Fales Library, New York University





*Alice, the Brothers Tweedle, Humpty Dumpty, and the Dixie Chickens*

school where she was studying book conservation and preservation. Peter read from some of her “inimitable” emails, sharing thoughts on food, bibliography, her grandson, politics, dogs, restaurants, collecting, and movies. (Her husband wrote for silent movies, a somewhat oxymoronic calling.)

Angelica Carpenter contributed some warm anecdotal reminiscences, and Hilda's niece, Gillian Garro, read a moving poem written for the occasion. We were left with a sweet tribute to Hilda in the form of a slide show of pictures of her, from childhood to old age, accompanied by music.

We went to lunch in the Alumni meeting hall.

After the gloom and doom of Accelerated Readers and our sadness over our loss of Hilda, it was time for a ray of sunshine, Linda Sunshine, to be exact. She enchanted us with the story of her brand-new book, *All Things Alice* (this was the official launch party for the book—the publishers had kindly moved up the date to accommodate this meeting). Linda, the author of fifty-some books, among them *All Things Oz*, describes the event in her article on p. 38.

Robert Sabuda, creator of the pop-up *Wonderland*, a most extraordinary feat of paper engineering (KL 72:36),<sup>10</sup> spoke on his own process and the way his books are produced. Over two million copies of

his *Oz* and *Wonderland* have been sold, and have won numerous awards.

A graduate of the Pratt Institute of Art and Architecture, but largely self-taught, Sabuda described himself approaching Carroll's work as being "very nervous about doing it justice."

He works immediately in three dimensions, with only scissors, ruler, a pencil, glue, and a stack of white cards. The primary thing is that his paper sculptures pop up—and, more problematically, fold back down—correctly. A single image can take him a couple of weeks to finalize in paper. He then adds a drawing, other artistic touches, and colors in two dimensions. Robert described some of the little surprises that await the reader, such as a “kinda tough looking” Alice, and explained how very difficult it was to make her look as if she was drowning, not swimming. The volume took him about a year to make.

Robert dazzled us with his boyish charm, telling tales of his childhood in rural Michigan where his grandfather was a carpenter, and his father was a walrus—no, a mason. He did his first popup (*Oz*) at the age of eight, but didn't make another for a decade. "For the boy I was, this is the type of book I would have liked." Since his recent *Oz*, his studio has been digital—just in the drawing and the cut-out phases,

not the hand-building of a maquette. For that, “there is a certain level of magic required.”

We saw how the cut blocks were created digitally. (When *Wonderland* won the *New York Times* Best Illustrated Book of the Year award in 2003, it was not only the first pop-up book to win, but also the first that had been, in part, digitally created—something he told them after the fact.)

Pop-up books are made by hand: No machine can fold and glue with the precision required. Specialized factories exist in South America, Southeast Asia, and Mexico. Most of his printing and die cutting is done in Colombia, and assembly is done in Ecuador. As Robert showed slides of the process, we learned how printed sheets are pressed against the die mold, 300 sheets at a time, how every piece is unique, and we acquired a new vocabulary of *glue points*, *digital die-lines*, *laser cuts*, *die molds*, and *sharp molds*.

The way the factories are structured, one person does the same thing for the entire run. Say she is a specialist in gluing Alice’s head to her body. She might do it 250,000 times! Maybe a million!

These are considered very good jobs in these countries. The factories are clean; work is constant. They are, in fact, “Disney certified,” which means that inspectors may show up unannounced at any time to check working conditions. Each factory assembles ten to fifteen thousand books per week.

After playing part of a video documentary on the process, Robert ended the session with questions from the audience.

At the reception at the Madden library that evening, a lovely buffet was laid out, and we had a chance to examine the Nixon Center and the Bohem collection at our leisure, particularly the rare volumes on display in glass cases in the library entry and solarium.

Mingling with us were many young people, costumed as Alice, Humpty Dumpty (in a cowboy hat) and the Tweedles. Also wandering around were a disconcerting number of identically dressed young cowgirls wearing white skirts with jagged edges. It turned out that they were all from the Bullard TALENT School’s January ’04 production of *Wonderland*, and we were later treated to a most amusing sampler of that show. Set to a variety of musical styles, their review consisted of some ballads, the Tweedles and the Walrus and the Carpenter scenes, and a show-stopping number—in which it was revealed that Humpty Dumpty had jumped off his wall to become a country-western singer—the rockin’ “I Was a Good Egg, But Then I Done Went Bad.” (His backup singers were “The Dixie Chickens,” the ones we had seen earlier in their cowgirl outfits.)

Danny Kaye’s *Hello, Fresno, Goodbye* seems an apt description of our too-short time among the good people of this fine city.<sup>4</sup> Praises are due to Angelica Carpenter and all who put this program together.



Angelica Carpenter, Robert Sabuda

<sup>1</sup> See [www.ozclub.org](http://www.ozclub.org).

<sup>2</sup> Available on CD from BGO.

<sup>3</sup> Angelica Carpenter, *Lewis Carroll: Through the Looking Glass* (Minneapolis: Lerner Publications, 2002).

<sup>4</sup> S. H. Williams, *A Bibliography of the Writings of Lewis Carroll* (London: The Bookman’s Journal, 1924). The edition consisted of 79 copies.

<sup>5</sup> S. H. Williams and Falconer Madan, *A Handbook of the Literature of the Rev. C. L. Dodgson (Lewis Carroll)* (London: Milford, 1931).

<sup>6</sup> S. H. Williams, Falconer Madan, and Roger Lancelyn Green, *The Lewis Carroll Handbook; Being a New Version of A Handbook of the Literature of the Rev. C. L. Dodgson* (Oxford: Oxford University Press, 1962).

<sup>7</sup> S. H. Williams, Falconer Madan, Roger Lancelyn Green, and Denis Crutch, *The Lewis Carroll Handbook, Being a New Version of A Handbook of the Literature of the Rev. C. L. Dodgson* (Folkestone, Dawson, Archon Books, 1979).

<sup>8</sup> Justin G. Schiller and Selwyn H. Goodacre, *Alice’s Adventures in Wonderland: An 1865 Printing Re-described and Newly Identified...* (privately printed for The Jabberwock, 1990).

<sup>9</sup> Hilda Bohem and Dayna McCausland, *Jabberland: A Whistle Through the Tulgey Wood of Jabberwocky Imitations* (Shelburne, Ontario, Canada: The Battered Silicon Dispatch Box [for the LCSCanada], 2002).

<sup>10</sup> Lewis Carroll, *Alice’s Adventures in Wonderland: A Pop-up Adaptation of Lewis Carroll’s Original Tale*, Robert Sabuda (New York: Little Simon, 2003).

<sup>4</sup> In his uproarious “Lobby Number,” written by Sylvia Fine and performed in the film *Up in Arms* (1944), Kaye describes a gallimaufry of an imaginary movie called *Hello, Fresno, Goodbye*, in which nothing is left out. You can hear it on the CD *Best of Danny Kaye* from MCA, which also contains his rendition of “I’m Late” from the Disney *Alice* film.

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# Harry Furniss in Wonderland

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RUTH BERMAN

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When Harry Furniss illustrated Lewis Carroll's *Sylvie and Bruno* and *Sylvie and Bruno Concluded*, he felt that Carroll was a demanding author. His account of their work together, in *Confessions of a Caricaturist*, gave him a chance to get in assorted digs at Carroll for being so difficult.<sup>1</sup> Morton Cohen reported in his biography of Carroll that it seemed to him that Furniss was exaggerating a good deal, and that Carroll was patient and courteous in asking for changes and was ready to consider compromises.<sup>2</sup> But that was evidently not Furniss's impression.

So it was probably with some glee that Furniss found himself with a chance to illustrate a pair of Carroll-type stories and to be in control of the results. Even before he had finished *Sylvie and Bruno Concluded*, he parodied *Looking-Glass* with his illustration for "The Jerry-Building Jabberwock," in the October 8, 1892, *Punch* (see p. 16).<sup>3</sup> But the requirements of that illustration directed him away from a focus on Carroll, as the poem's political satire of jerry-building called for a more urban, less *Looking-Glass*, landscape style, and the Jerry-Builder is an "ogre," a humanoid monster, rather than the dragon-like monster implied by Carroll's poem and drawn by Tenniel. But Furniss had a pair of intentionally Carrollian stories to work with in the new century, when he brought out *Harry Furniss's Christmas Annual 1905*, edited and completely illustrated by the artist.<sup>4</sup> He billed it as a "first year," but even though the contributors and the art were distinguished, there were no sequels.

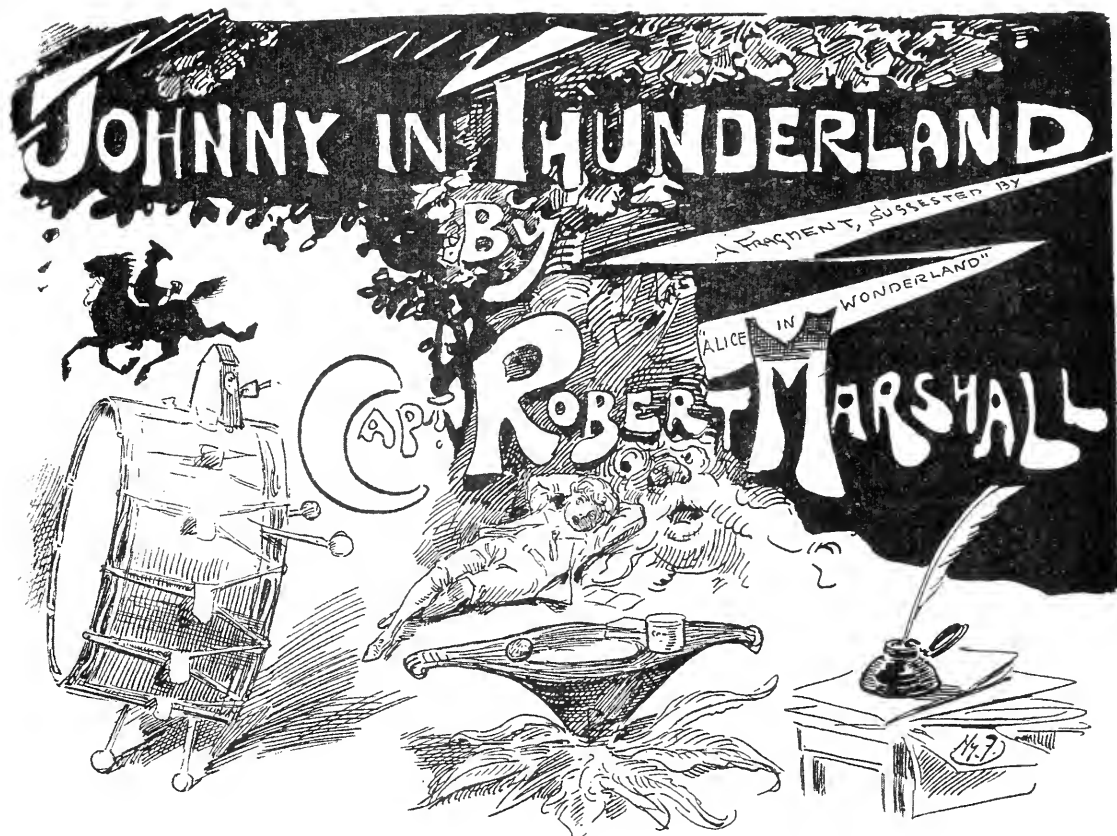
The lead contribution was by one of Furniss's schoolmates from his Dublin boyhood, George Bernard Shaw, who wrote a one-act spoof, *Passion, Poison, and Petrification; or, the Fatal Gazogene: A Tragedy*.<sup>5</sup> Shaw had written it at the request of actor Cyril Maude, to perform at a benefit for The Actors' Orphanage, July 14, 1905. Maude's assignment to the authors of these playlets was for deliberately "dreadful melodramas."<sup>6</sup> Starring with Maude was Irene Vanbrugh (offstage, Irene Barnes), who was the daughter of Reginald Henry Barnes, a college classmate of C. L. Dodgson, and had made her London stage debut as the Knave of Hearts and the White Queen in the first revival of *Alice in Wonderland* (December 26, 1888), when she was about sixteen.<sup>7</sup>

Another well-known contributor was H. Rider Haggard (best known for *She* and *King Solomon's Mines* and other tales of African adventure), with a short ghost story, "A Wedding Gift." These and most of the other contents were intended for adult readers, but the annual also included two stories intended for children's enjoyment: "Johnny in Thunderland" (subtitled "A Fragment, Suggested by 'Alice in Wonderland'" according to Furniss's title illustration) by Captain Robert Marshall, and "The Land of the Wonderful Co., A Tale for Children" by Walter Kayess.<sup>8</sup> Surprisingly, this pair of stories does not seem to have been noticed by Carrollians before.

Furniss had previously illustrated a comic ghost story by Robert Marshall, *The Haunted Major* (1903), a book that gave free play to Furniss's sense of the grotesque, but did not give him much scope for the delicate beauty he also enjoyed. Almost 20 years earlier, Shaw had reviewed an exhibition of Furniss drawings. He had commented, "The drawings are very clever and very funny, and a development toward beauty and wit is apparent in the later ones, but the artist's extraordinary powers are not yet ripe."<sup>9</sup> In 1905, both the beauty and the wit were evident in Furniss's *Annual*. Marshall had also written plays for Maude, and in 1907, he (in collaboration with Alfred Sutro) wrote another of the annual series of comedies for Maude to produce as fundraisers for the Actors' Orphanage, *The Desperado Duke: or, The Culpable Countess*.

"Johnny in Thunderland" was a parody of army life in which Johnny, a colonel's son, dreams he meets a live drum, which brings him on a visit to Thunderland. As the stereotypical soldier Tommy Atkins explains to Johnny, the land is so called because troops live there, and with the noises of guns, rifles, drums, bugles, bands, commands, and "permiscuous langwidge," it's always noisy.<sup>10</sup> At the end of the story, the General, about to take an army examination for promotion to the rank of field-marshal, is infuriated by the idea of taking any more examinations at his age, and says he is going on strike. So he does, striking Johnny a stinging blow that wakes the boy, ending the dream.

The name of the author of the second Carrollian story, Walter Kayess, sounds like a pseudonym for a Walter K. S., although Kayess does exist as a family



name. If the name was real, though, it seems odd that no other works by him are known, for the story seems too deft to be a one-off. And in getting contributions for what was intended as the first of a series, Furniss would probably have been seeking contributions from writers whose work he knew.

Marshall and Kayess both imitated the basic *Alice* format: they sent a child on a dream-journey into a comical land of wonders, and interspersed comic poems inside the prose narratives. The songs provided extra opportunities for Furniss's skill in drawing comic characters, as with Marshall's colonel and orderly (in "The Walrus and the Carpenter" style) walking in a sea of Army Forms; or his "Aged Major's Song" of old hunting triumphs; or with the yowling apparition of the ghost of Kayess's "The Boatswain's Cat." Kayess did not specify in the text that the ghost appeared as a disembodied head, but perhaps Furniss had in mind Tenniel's illustration of the Cheshire Cat's head floating over the distressed playing cards in *Wonderland*.

Kayess, besides imitating the basic *Alice* format of a child who visits a land of wonders in a dream, included Alice herself as one of the characters Meg meets. Meg finds Alice walking, with a doll-sized White Queen in her arms, in a circus parade that also includes Furniss's old acquaintances Sylvie and Bruno—and, for good measure, Sherlock Holmes with his violin in his pocket. In the illustration, Holmes marches in the middle row, on the right, and

Alice, in her chess-queenly crown and carrying the doll-like White Queen, marches next to him, with Sylvie and Bruno just to the left of center. The circus turns into a jury trial, and Holmes gets off assorted deductions, having elected himself foreman of the jury. Perhaps significantly, Holmes had only recently returned from his apparent death at Reichenbach Falls in "The Adventure of the Empty House," which appeared in *The Strand Magazine* in October 1903, and in book form in early 1905.<sup>11</sup>

Bruno gets no dialogue in the story. Sylvie's few remarks sound as if Kayess was remembering that Carroll was a mathematician — one of the defendants is a textbook writer charged with having caused much suffering to children by having "published an offensive and useless book, 'Riggle's Arithmetic'."<sup>12</sup> Sylvie tests the defendant's arithmetical competence by setting him "a rule-of-three sum," which he fails. (It's impossible: "If twenty men can move a hundred and forty cartloads of bricks in six days, how many cartloads of men can move ten miles of brick in twenty days?")<sup>13</sup> Kayess may also have been remembering that the Professor had got Sylvie and Bruno out the garden door by telling the Gardener that they were a Rule of Three. The puzzled Gardener then sang another of his "I thought I saw" verses, about thinking that he saw a Garden-Door, but found it was "a Double Rule of Three" ("And all its mystery," he said, / 'Is clear as day to me!").<sup>14</sup>

Another of the defendants at the trial is a spinster accused of “uttering false and malicious libels about certain books for children.”<sup>15</sup> She pleads “not guilty,” but a letter (in her own handwriting—unlike the document in the Knave of Hearts’ case) is turned in as evidence. Her letter advises her young niece, “I trust that you have *never* opened one of those obnoxious publications which, under the name of fairy-tales, are so common (and vulgar) nowadays. It was my misfortune last week to meet with a ridiculous, inconsequent, uninstructive piece of folly called ‘Alice in Wonderland.’ Of the total want of all serious purpose in this *witless* production I need not speak.”<sup>16</sup> The jury seems on the way to a guilty verdict when Meg wanders on.

Taken in reverse, with Carrollian topsy-turvy, the defendant’s scorn shows what Kayess thought of fairy-tales generally, and *Alice* in particular—and Furniss, by choosing to include the passage (and both the pair of *Alice*-style stories) in his *Annual*, and to illustrate them with exuberant flair, evidently agreed.

<sup>1</sup> Harry Furniss, *Confessions of a Caricaturist* (London: Bradley, Agnew, 1901), 2:104–12.

<sup>2</sup> Morton N. Cohen, *Lewis Carroll: A Biography* (New York: Knopf, 1985), 129.

<sup>3</sup> Illustration and poem reprinted in *Jabberland: A Whiffle*

*Through the Tulgey Wood of “Jabberwocky” Imitations*, edited by Hilda Bohem and Dayna McCausland (Shelburne, Ontario: The Battered Silicon Despatch Box, 2002), 165–167.

<sup>4</sup> Harry Furniss’s *Christmas Annual 1905* (London: Anthony Treherne, 1905).

<sup>5</sup> For a reprint, see George Bernard Shaw, *Translations and Tomfooleries* (New York: Brentano’s, 1926). A *gazogene*—or *gasogene*, as it is spelled in the Sherlock Holmes stories—was a device with compressed carbon dioxide that could be squirted into a drink to carbonate it, maybe as much for the fun of the fancy modern gadget as for any advantage in fresh bubbles.

<sup>6</sup> Cyril Maude, *Lest I Forget* (New York: J. H. Sears, 1928), 186.

<sup>7</sup> Morton Cohen, *Lewis Carroll: Interviews and Recollections* (Iowa City: University of Iowa Press, 1989), 186–188; Morton Cohen, *The Letters of Lewis Carroll* (New York: Oxford University Press, 1979), 682, 723; *Oxford Dictionary of National Biography*, s.v. “Vanbrugh, Dame Irene,” <http://www.oxforddnb.com/> (accessed September 30, 2004). The first work cited gives Barnes’ year of birth as 1873, the other two, 1872.

<sup>8</sup> *Christmas Annual*, 39–52, 88–126.

<sup>9</sup> George Bernard Shaw, “Harry Furniss’s Drawings,” *The World* (October 19, 1887), reprinted in *Bernard Shaw on the London Art Scene, 1885–1950*, edited by Stanley Weintraub (University Park, PA and London: Pennsylvania State University Press, 1989), 184.

<sup>10</sup> *Christmas Annual*, 40.

<sup>11</sup> Arthur Conan Doyle, “The Adventure of the Empty House,” *The Strand* 26, no. 154 (October 1903), 362–76, reprinted in Arthur Conan Doyle, *The Return of Sherlock Holmes* (London, George Newnes, 1905). The book was published on March 7, 1905. (See Richard Lancelyn Green and John Michael Gibson, *A Bibliography of A. Conan Doyle* (Oxford: Oxford University Press, 1984).

<sup>12</sup> *Christmas Annual*, 105.

<sup>13</sup> *Christmas Annual*, 106.

<sup>14</sup> Lewis Carroll, “A Musical Gardener” in *Sylvie and Bruno* (London: Macmillan, 1889), 168. The “Rule of Three” (except in Snark-hunting, where it’s “What I tell you three times is true”) is the formula for setting up the equation  $A/B = x/C$ , to solve word-problems of the kind that ask, “If it takes this much to do that much, how much of this will it take to do some other amount of that?” The Single Rule of Three applies when the units of measurement are the same on both sides of the equation, so that the answer can be calculated directly. The Double Rule of Three is the name for problems in which the units of measurement are not the same, so that one must set up and calculate another proportion to convert, say, feet per second into miles per hour, or dollars per ounce into euros per gram, or the same-sounding but wildly mixed units of Sylvie’s sum. The old Mother Goose rhyme claimed: “Multiplication is vexation, / Division is as bad, / The Rule of Three doth puzzle me / and practice drives me mad,” and perhaps Kayess was of the same mind.

<sup>15</sup> *Christmas Annual*, 106.

<sup>16</sup> *Christmas Annual*, 107.



Harry Furniss, “The Jerry-Building Jabberwock,” *Punch*, October 8, 1892.



## “I’ve Had To Ask You Twice”: Addinsell’s Double *Alice*

GARY BROCKMAN



My chief interest in the recently released audio compact disc *Alice in Wonderland and Through the Looking-Glass* was not that this 1947 Broadway cast recording probably contains the only commercially available access to Eva Le Gallienne’s performance as the White Queen: I was more curious about Richard Addinsell, the composer highlighted in the release announcement.<sup>1</sup> Years ago I had chanced across an old vocal score in a Highgate bookshop for *Alice in Wonderland and Through the Looking-Glass* as dramatized by Clemence Dane, with music by Richard Addinsell.<sup>2</sup> Being interested in Dane through her connection to Noël Coward, and interested in Addinsell as the composer of Joyce Grenfell’s music,<sup>3</sup> I made the book mine. Given my acquaintance with this West End score, I was surprised to see Addinsell’s name headlining the Broadway cast recording. In everything I had read about Le Gallienne’s several stage and television productions of *Alice in Wonderland*, the play she had devised with Florida Friebois, there had been no mention of the integral role music played in their adaptation. Nor had Addinsell’s name loomed prominently. So I wondered how his music for the two dramatizations differed. Once I had procured the compact disc, I listened to the score of the Le Gallienne and Addinsell collaboration while reading the score of the Dane and Addinsell collaboration. They were essentially identical.

This identity would be less curious if there were common acknowledgment of it. After all, the recycling of stage music in West End or Broadway productions has never been unusual. Two years after Dane’s play opened, for example, some of Addinsell’s film music for *Blithe Spirit* was recycled as a ballet in Coward’s stage revue *Sigh No More*.<sup>4</sup> However, the producers and performers are usually aware of the music’s provenance. Even when they are not—as when Richard Rodgers and Lorenz Hart saved themselves some work by sneaking a hit song from their Broadway show *Dearest Enemy* (1925) into the score for the West End musical *Lido Lady* (1926)<sup>5</sup>—most borrowings are eventually documented. Yet at least one performer in a 1944 revival of Dane’s version seemed still to believe, fifty years later—after two Broadway revivals of the 1932 Le Gallienne version—that Addinsell, someone personally known to him, had composed the music specifically for the 1944 revival.<sup>6</sup>

More tellingly, in Adrian Wright’s liner notes for the new compact disc, which was produced with the help of the Richard S. Addinsell Will Trust, as in all other up-to-date surveys of the composer’s work that I could find, the scores for Le Gallienne’s and Dane’s productions are treated, at least implicitly, as separate compositions.<sup>7</sup> Since it is unlikely that in sixty-one years no one has noticed that the music is the same, I am tempted to conclude that the fact is a *secret de Polichinelle*, never spoken of only because everyone knows it already.

### CLEMENCE DANE

Winifred Ashton was born in Greenwich (London) on February 21, 1888.<sup>8</sup> She would take her pen name from St. Clement Danes, the Christopher Wren–designed church on an island in the Strand, not far from Dane’s beloved Covent Garden. (This is the same church whose bells say “Oranges and lemons” in the famous nursery rhyme.) Hatters have long claimed Clement as their patron saint.<sup>9</sup>

In some respects “Winnie,” as her friends called her, seems a benign, outsized Carroll character. Continently schooled and professionally trained in acting and art, she was statuesque, large-gestured, good-hearted, emotional, learned, and hilariously naïve. For decades she hosted a salon in her Covent Garden flat, yet came to live part of the year in a trailer in a field. She massed her raven hair atop her head with tortoiseshell combs, which tumbled out when she was excited. Her generosity often burdened her friends with cumbersome gifts. In one case, a mossy Yule log of injurious heft left a trail of filth and lichen across Richard Addinsell’s pale yellow carpeting as it was dragged to the hearth, where the heat of the Christmas fire sent gray woodlice scurrying into the composer’s exquisite drawing room.<sup>10</sup>

In conversation, Dane’s innocent vocabulary generated unwitting double entendres that kept close friends, such as Noël Coward, in stitches. He not only based the character of Madame Arcati, the medium in *Blithe Spirit*, on Dane, but also offered her the part, which she declined.<sup>11</sup>

Yet for all her kindly naïveté, Dane first made her name with novels and plays that harshly exposed the morbid reality behind genteel appearances.<sup>12</sup> And, despite her comic vagueness, Dane was strikingly



accomplished in a variety of endeavors. She created operas and popular songs, pageants and paintings, biographies and nature crafts, literary criticism and sculpture, poems and screenplays, and even some still-anthologized genre tales (ghost, horror, suspense, science fiction, and fantasy)—all with assured professionalism and most with commercial success.<sup>13</sup> Hitchcock's 1930 film *Murder!* was based on her novel *Enter Sir John*. Her hit play *A Bill of Divorcement* made Katharine Cornell a Broadway star and introduced Katharine Hepburn to the screen. Among other films, Dane scripted Greta Garbo's *Anna Karenina*. In 1953 she was made Commander of the British Empire.

On the evening of March 27, 1965, after months of pain, Winnie Ashton rallied from her sickbed sufficiently to tie a purple nylon scarf around her head and to dab on some lipstick. She called for her old friends, Dick Addinsell and designer Victor Stiebel, to come to her home at 1 Draycott Place in Chelsea for a kind of farewell party. It lasted an hour. The following day she died. "She was certainly," wrote Coward in his diary on learning the news, "a gallant old girl."<sup>14</sup>

#### EVA LE GALLIENNE

Born in London in 1899, Eva was the daughter of English writer Richard Le Gallienne and Danish journalist Julie Norregaard, who reared her daughter alone after a marital separation. By the time she was the age of Alice visiting Wonderland, Eva already knew London, Paris, and Copenhagen, and was fluent in their national languages. Eva's mother took her to New York in 1915 so that the sixteen-year-old could further pursue her passion for acting. Within five years Eva Le Gallienne was triumphing in leading Broadway roles. By the time she became a United States citizen, in 1926, she had produced and directed, as well as performed in, plays in Paris and New York, and now decided to dedicate herself to nonprofit artistic theater.

Le Gallienne was boyishly slim, with an elegant long neck and large blue eyes in a clean-edged face capable of being inhabited by any character of either sex. She was known for disappearing into character parts, for the musicality of her voice, and for her compelling stage presence. Over the decades she trained actors, formed companies (such as the Civic Repertory Theatre, which she ran for ten years), produced and directed plays

in New York and on tour, translated Ibsen and Hans Christian Andersen, wrote autobiographies and biographies, and took on a broad range of stage roles, including Hamlet. Her film and television work was rare but remarkable, and she performed well into her eighties.

Le Gallienne's translation and championing of Ibsen's dramas won her the Norwegian Grand Cross. She also received the Pulitzer Prize, an Emmy award, a special Tony award, and a National Medal of Arts. For one of her handful of film appearances, as Grandma Pearl in *Resurrection* (1980), she was nominated for an Academy award. On June 3, 1991, Le Gallienne died of a heart attack in Weston, Connecticut, where she had lived most of her life. She was ninety-two.<sup>15</sup>

#### RICHARD ADDINSELL

Richard Stewart Addinsell was born at 31 Woburn Square, London, in 1904. He was home-schooled until he left to study law at Oxford. After a year and a half, he changed to the Royal College of Music, where he completed only two terms. By age twenty-two he was contributing music to London shows, such as the eminent *Charlot's Revue*. He composed the score for Clemence Dane's *Adam's Opera* in 1928. During the next few years he visited Berlin, Vienna, and other centers of European music and theater, studying here and there but never finishing formal training. His reputation for theater music grew both in England and in America, though a 1933 Hollywood project fizzled out.<sup>16</sup>

Back in England, he entered film composing with *The Amateur Gentleman* (1936), which had a screenplay by Clemence Dane. Today Addinsell is considered one of the great masters of British cinema music. His scores enriched such stellar films as *Blithe Spirit*, *A Tale of Two Cities*, *Gaslight*, *Scrooge* (with Alastair Sim), *The Prince and the Showgirl*, *Life at the Top*, *Waltz of the Toreadors*, and *Goodbye, Mr. Chips*. His greatest commercial success, however, was the Rachmaninov-style piano showpiece he wrote for the minor film *Dangerous Moonlight* (1941). Known as "The Warsaw Concerto," it was popularized on both sides of the Atlantic through recordings, radio broadcasts, and sheet music.

In 1942 he met and befriended entertainer Joyce Grenfell, who would later forge her own professional connection to *Alice in Wonderland* by



Eva Le Gallienne



voicing the Ugly Duchess and Dormouse in the 1950 film created by American puppeteer Lou Bunin. Addinsell supplied music for her wartime shows cheering the troops, while also composing for BBC broadcasts and continuing his stage and film work. In the 1950s he contributed to revues and composed settings for Grenfell's unique theatrical evenings of songs and comic monologues, which she performed in the West End and on Broadway (even sharing the bill with Elvis on *The Ed Sullivan Show*), often with her dear friend Dick Addinsell at the piano.

Critics admired Addinsell's versatility and facility in creating music suited to whatever era or style was appropriate. His full orchestral approach, achieved with the assistance of arrangers, communicated immediately to the general listener, while his compositional wit and invention were appreciated by trained ears.

A narrow-shouldered man with a long, gentle, and doleful face, Addinsell was a quiet introvert but an animated accompanist for Grenfell's live performances. Though wry, skeptical, and undemonstrative, he was deeply moved by the love of his close friends, to whom he was uncommonly devoted and giving.

Declining health forced his retirement in 1965. Following the death of his closest friend, Victor Stiebel, in 1976, the frail composer became even more withdrawn. "This was sad and bewildering for those of us who were fond of him," wrote Grenfell in a memoir, "and it seemed as if the man we knew as an attractive, strong, very idiosyncratic individual (complicated is perhaps a simpler way of putting it) more aware of the nuances of relationships and more talented than most other people, was no longer present."<sup>17</sup>

Though they spoke on the phone, Addinsell did not allow Grenfell to visit him in his flat at 1 Carlisle Mansions on Cheyne Walk in Chelsea: "I don't want you to see me like this." Before the end, however, he allowed her to come. She found him thin and altered, but no longer withdrawn. His "medieval face" was tranquil and his "long-boned El Greco hands" lying motionless on the bedclothes were still beautiful. They spoke of their affection for each other and how they treasured the good times they had enjoyed. After the seventy-three-year-old Addinsell's death from bronchopneumonia and osteoporosis on November 14, 1977, Grenfell received, by his bequest, the bronze cast (which had once belonged to Clemence Dane) of his right hand.<sup>18</sup>

### THE MAJOR PRODUCTIONS

1932: Eva Le Gallienne and designer Florida Friebus constructed the play *Alice in Wonderland* for the Civic Repertory Theatre, insisting on sets and costumes rigorously faithful to Tenniel's illustrations. They restricted the dialogue to Carroll's words and limited the dream colors to "those used in cards and chess

games: Red, Black, White, Yellow and Green."<sup>19</sup> The play begins with Alice leaving her armchair and kitten to pass through the looking-glass. In the looking-glass house she reads "Jabberwocky" and the White Rabbit scurries past. The first act then follows the *Wonderland* narrative, ending in the trial scene, which Alice flees. She finds herself in the looking-glass world for the second act, which ends with her waking in the armchair.

Richard Addinsell was commissioned to compose incidental music and song settings.

The production opened December 12, 1932, at the Civic Repertory and moved to the New Amsterdam Theatre on January 30, 1933. Josephine Hutchinson as Alice led a cast that included Friebus (Cheshire Cat, Beetle) and Le Gallienne (White Queen), as well as Howard da Silva, Burgess Meredith, and future writer May Sarton, who voiced the Gnat.<sup>20</sup> The show ran 127 performances.

1943: Clemence Dane's adaptation of the *Alice* books begins with Alice growing sleepy on the bank. Lewis Carroll is telling the story. The naturalness with which Addinsell's music suits the two scripts' divergent framing devices suggests the possibility that Dane designed her script with the music as a given. Ivor Novello, an old friend of Dane's, co-produced the play with Tom Arnold at the Scala Theatre in London. It opened on December 14 as a holiday show in the tradition of Christmas pantomimes. Thousands of children who had been evacuated to the countryside were brought into the Blitz-ravaged capital to see the performance. A frequent musical-comedy performer in Novello's company, Roma Beaumont, was perhaps the first Beaumont to play Alice professionally.<sup>21</sup> Sybil Thorndike doubled as the Queen of Hearts and the White Queen. Carol Dodgson (!) was the Cook.<sup>22</sup>

1944: Novello revived the Dane show for the next pantomime season, and we have a vivid backstage glimpse of the production thanks to Graham Payn's memoir, *My Life with Noël Coward*. Though Novello confided to him that it was a "terrible" show and that he was only doing it for Dane's sake, Payn thought the script "wonderful," his Mock Turtle costume "splendid," and the songs by Addinsell "even better." He was thrilled to sing "Beautiful Soup" and to assume the extra roles of Lewis Carroll and Tweedledum. Sybil Thorndike and Margaret Rutherford alternated as the Queen of Hearts. The unintended slapstick of frequent mechanical problems—wire-flown actors knocking over scenery and trolley-mounted set pieces rolling uncontrollably down the steeply raked stage toward the footlights, "often dragging an unwilling member of the cast with them"—were treated nonchalantly by an insouciant Peggy Cummins as Alice.

This seemingly jinxed production fulfilled its five-week booking but did not tour.<sup>23</sup>

1946: George More O'Ferrall adapted and directed Dane's script, with Addinsell's music, for a forty-minute black-and-white British television broadcast simply titled *Alice*. Vivian Pickles played the lead.<sup>24</sup>

1947: Le Gallienne revived her 1932 show, this time as "presented by" the American Repertory Theatre. It ran from April 5 to May 24 at the International Theatre in New York, and from May 28 to June 28 at the Majestic Theatre. Understudied by a young Julie Harris, Brooklyn-born dancer Bambi Linn (née Linnemeier), just turning twenty-one, played Alice. She had been in the original company of *Oklahoma* in 1943 and had created the role of Louise in *Carousel* in 1945, winning a Theatre World Award. Again Le Gallienne played the White Queen. The cast included William Windom (White Rabbit) and Eli Wallach (Duck, Knave of Hearts). The April 18 issue of *Life* features the play as its cover story; the cover shows Linn as Alice speaking to Humpty Dumpty (Henry Jones).<sup>25</sup> RCA Victor recorded an abridged audio version of this production, with narration by Eva Le Gallienne, on six 78-rpm twelve-inch records for its Double Features series. This recording, titled *Alice in Wonderland and Through the Looking-Glass*, is the source of the new compact disc.<sup>26</sup>

1948: There may have been other pantomime-season revivals since 1944, but Novello's revival of the Dane and Addinsell play at the Scala Theatre in 1948 seems to have been a significant remounting. The script was republished with a revised title, and some biographers of Dane and Addinsell list it separately.<sup>27</sup>

1955: A television adaptation of the Le Gallienne and Friebus script, with Addinsell's music, was broadcast on United States television. Le Gallienne played the White Queen to Gillian Barber's Alice in a cast that included Elsa Lanchester, J. Pat O'Malley (who had provided a number of voices for Disney's *Alice in Wonderland*), and puppeteer Burr Tillstrom. The now renowned Dick Smith (*The Exorcist*, *The Godfather*, *Altered States*),

NBC's first makeup artist, presumably transformed the actors into Tenniel-based characters. No recording of this broadcast seems to be in current release.<sup>28</sup>

1982: Le Gallienne again staged *Alice in Wonderland*, this time with Addinsell's music adapted by Jonathan Tunick. Previews began on December 8 for an opening on December 23 at the Virginia Theatre in New York. This production, with Kate Burton as Alice and Le Gallienne as the White Queen, ran only until January 9, 1983. The *New York Times* called it "a disastrous stage production."<sup>29</sup> The cast included Mary Stuart Masterson and Mary Louise Wilson (Red Queen). Bambi Linn, the Alice of the 1947 production, directed the movement. An archival audiovisual recording of the show—for "qualified researchers"—is held in The New York Public Library for the Performing Arts. However, no commercial release can be expected.<sup>30</sup>

1983: PBS's *Great Performances* broadcast *Alice in Wonderland* using the Le Gallienne and Friebus script as a play-within-a-play. Kate Burton played a nervous Alice understudy who is told she must go on for the lead. Her fantasies combine the personalities of the Carroll characters with the personalities of her fellow actors, portrayed by an all-star cast.<sup>31</sup> Richard Burton played the White Knight and Maureen Stapleton the White Queen. Jonathan Tunick conducted Addinsell's score. This performance is commercially available on video and DVD.<sup>32</sup>

#### THE NEW RELEASE

Since the twelve-inch 78-rpm record had a limit of about five minutes a side, the twelve sides of the original RCA Victor recording of Le Gallienne's 1947 *Alice in Wonderland* could contain just over fifty-six minutes of the two-act Broadway performance. The show was trimmed even further to make time for Eva Le Gallienne's narration. Though this allowed the recording



Josephine Hutchinson as Alice and Eva Le Gallienne as the White Queen. From the Mid-Week Pictorial, February 18, 1933.

to stand on its own, telling a coherent story for young listeners, today's Carrollian may regret the loss of every minute of delicious exchanges from the play.

Apart from adroit abridgment, the only changes to the stage dialogue are occasional radio tricks to help listeners picture the action, such as having characters, when there are more than two in a scene, address one another by name: "What *is* a Caucus-race, Mr. Dodo?" The narration is straightforward, though perhaps hastily written, with the word "suddenly" somewhat overused. Le Gallienne delivers it in an evocative yet matter-of-fact tone. There is none of the clownish exaggeration that some misguided entertainers inflict on children.

Only production photographs, such as the selection in the compact disc liner, allow the listener to imagine the important role of the play's visual design. Le Gallienne's effort to be faithful to Tenniel's drawings involved many full-head black-and-white masks as well as cross-hatched costumes and backdrops, creating an effect closer to the theatrical fashions of her time than she may have realized. After all, Tenniel did not present a full-color Alice in a black, white, yellow, red, and green world inhabited by plaster-stiff Mardi Gras grotesques. This is theatrical expressionism. Friebus's original 1932 designs were conceived in the wake of such Broadway expressionist successes as Elmer Rice's *The Adding Machine* in 1923 and George Kaufman and Marc Connelly's *Beggar on Horseback* in 1924. True to Tenniel or not, however, the astringency of the Le Gallienne and Friebus approach—the blacked-out stage with predominantly white backdrops and props and characters appearing and disappearing, or flying in and out<sup>33</sup>—is appropriately dreamlike and starkly cerebral in a way that emphasizes dialogue over spectacle.

Though having Alice enter Wonderland via the looking-glass is an efficient solution to the problem of combining both adventures in one narrative, it means the loss of the rabbit-hole. Gone too are the summer river-

bank and Alice's sister's unenticing book. Because of the White Queen scene, Alice is always seven and a half *exactly*, which doesn't seem right.

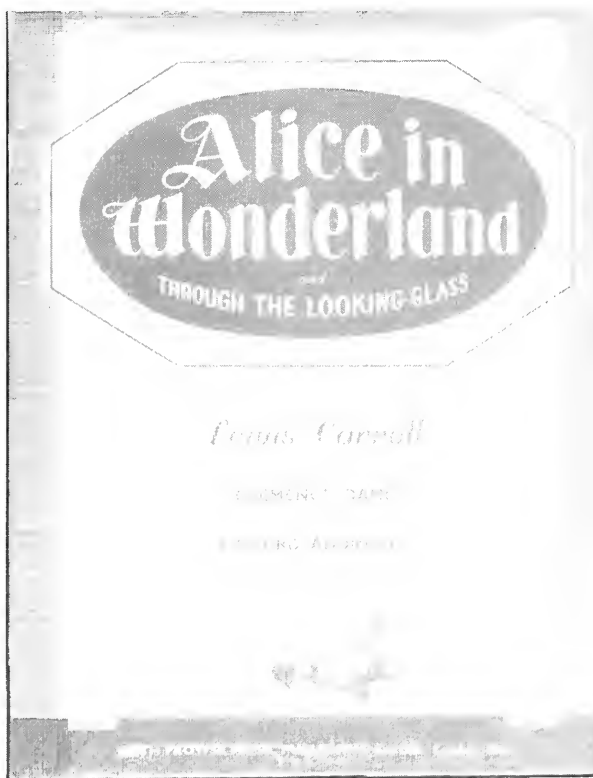
The cast's largely undisguised American accents do not jibe with a world of tea-parties and duchesses. Attempts to indicate humor or character with funny voices or eccentric line readings are blessedly few. Margaret Webster's Red Queen and Le Gallienne's White Queen seem models of how playing the characters absolutely straight, without fuss or mannerism, is irresistibly funny.

In 1947 the critics thought Bambi Linn looked and sounded exactly right as Alice. However, the singsong lilt that may have conveyed a polite Victorian child when projected without amplification in a theater, especially within the cultural conventions of the 1940s, can seem keen and plangent in a recording studio. This cut-down version of the show, which rushes Alice from one key confrontation to the next, makes Linn seem unvarying and strident. The listener cannot enjoy her comic timing, so praised by reviewers, or the expressive variety she must have brought to a full evening's program.

Yet it was for the music that this compact disc was released in Richard Addinsell's centenary year. As the orchestra seems not to have been recorded with the care that would have been given to concert music for adults, the sound can be flat and thin. But the scoring is ingenious. The music melts seamlessly into the

action when it should, enhancing one's sense of a flood of tears, or of soup being stirred, or of a queen snoring. The song settings are varied and concise. The framing vocal piece, "The Boat Song" ("A boat beneath a sunny sky"), has the right blend of parlor-song romanticism and Carrollian wistfulness. When Addinsell writes a raucous lullaby for the kitchen scene, the Cook and Duchess and baby create the cacophony of a crowd. The showstopper "Beautiful Soup" incorporates the self-dramatizing and erratic personality exhibited in the Mock Turtle's previous dialogue. When Addinsell writes an alternate-universe Brahms lullaby for the tone-deaf Red Queen to screech, he makes sure the listener knows she is off-key.

Competent to a fault, he sometimes adapts his music so gracefully to the words that one may have to listen hard to realize that a nonsense song *is* nonsense.



Vocal score for Richard Addinsell, *Alice in Wonderland and Through the Looking-Glass*, adapted by Clemence Dane (1951).

Hence, the joke may be lost. The White Knight's tune is so poignant, for example, that it justifies the old gentleman's hope of eliciting tears. The toast to Queen Alice seems like a rousing old drinking song of folk origins, in which "with thirty times three" is no zanier than "with a derry down down."

In all, the score is brisk and charming, as English as a church fête, sometimes mischievous, sometimes touching, and never jarring. Though it is not Victorian, it never reminds us that it is not. It well deserves to have lived its parallel theatrical lives on both sides of the Atlantic.

- <sup>1</sup> Eva Le Gallienne and Florida Friebus, *Alice in Wonderland and Through the Looking-Glass*, with music by Richard Addinsell, compact disc, Must Close Saturday Records MCSR 3012. The disc was restored and re-mastered from a mint copy of the original 78s, and can be ordered from [www.must-close-saturday-records.co.uk](http://www.must-close-saturday-records.co.uk).
- <sup>2</sup> Richard Addinsell, *Alice in Wonderland and Through the Looking-Glass*, adapted by Clemence Dane, vocal score (Keith Prowse, 1951).
- <sup>3</sup> British actress and comedienne, 1910–1979
- <sup>4</sup> Graham Payn and Sheridan Morley, *The Noël Coward Diaries* (Boston: Little, Brown, 1982), 32 n. 2.
- <sup>5</sup> Richard Rodgers, *Musical Stages: An Autobiography* (New York: Random House, 1975; Cambridge, MA: De Capo Press, 2002), 90.
- <sup>6</sup> Graham Payn, *My Life With Noël Coward* (New York: Applause, 1994), 27.
- <sup>7</sup> See, for example, *Oxford Dictionary of National Biography*, s.v. "Addinsell, Richard Stewart" (by Andrew Lamb), [www.oxforddnb.com/](http://www.oxforddnb.com/) (accessed November 16, 2004).
- <sup>8</sup> *Oxford Dictionary of National Biography*, s.v. "Ashton, Winifred" (by Leonard R. N. Ashley).
- <sup>9</sup> Bonnie Blackburn and Leo Franc Holford-Strevens, *Oxford Companion to the Year* (Oxford: Oxford University Press, 1999), 472.
- <sup>10</sup> Joyce Grenfell, *In Pleasant Places* (London: Macmillan, 1979; London: Futura Publications, 1980, rpt. 1991), 30.
- <sup>11</sup> Philip Hoare, *Noël Coward: A Biography* (New York: Simon and Schuster, 1995), 304–5, 320.
- <sup>12</sup> See her novels *Regiment of Women* (1917) and *Legend* (1919).
- <sup>13</sup> See her painted portrait and bronze bust of Coward—as well as images of Dane herself—at [www.npg.org.uk](http://www.npg.org.uk).
- <sup>14</sup> Payn and Morley, *Coward Diaries*, 596. The section draws on several other sources: Graham Payn with Barry Day, *My Life With Noël Coward* (New York: Applause, 1994); *Internet Movie Database*, s.v. "Dane, Clemence," [www.imdb.com/](http://www.imdb.com/) (accessed October 2004); *Fantastic Fiction*, s.v. "Dane, Clemence," [www.fantasticfiction.co.uk/](http://www.fantasticfiction.co.uk/) (accessed October 2004).
- <sup>15</sup> *Oxford Dictionary of National Biography*, s.v. "Le Gallienne, Eva" (by Helen Sheehy). See also, *Internet Movie Database*, s.v. "Le Gallienne, Eva"; *Internet Broadway Database*, s.v. "Le Gallienne, Eva," [www.ibdb.com](http://www.ibdb.com) (accessed October 2004).

- <sup>16</sup> *Oxford Dictionary of National Biography*, s.v. "Addinsell, Richard Stewart" (by Andrew Lamb).
- <sup>17</sup> Grenfell, *In Pleasant Places*, 254–5.
- <sup>18</sup> This section drew on the sources previously mentioned.
- <sup>19</sup> Eva Le Gallienne, foreword to Eva Le Gallienne and Florida Friebus, *Alice in Wonderland: A Play in Two Acts* ["Revised and Rewritten"], by Lewis Carroll, presented by Rita Hassan and the American Repertory Theatre, April, 1947 (New York: Samuel French, 1960). The foreword is dated 1948.
- <sup>20</sup> *Internet Broadway Database*, s.v. "Le Gallienne, Eva"; *Le Gallienne, Alice in Wonderland*.
- <sup>21</sup> London-born Kathryn Beaumont (1938– ), evidently no relation to Roma (email message from Kathryn Beaumont, December 6, 2004), provided the voice of Alice in Walt Disney's 1951 *Alice in Wonderland* as well as movement reference for the animators. She repeated the role for the Christmas Eve broadcast of *Lux Radio Theatre* the same year. Throughout the years, she has continued to voice Alice in various Disney projects, such as video games and theme parks.
- <sup>22</sup> Addinsell, *Alice in Wonderland*.
- <sup>23</sup> Payn, *My Life with Noël Coward*, 27–8.
- <sup>24</sup> *Internet Movie Database*, s.v. "Dane, Clemence."
- <sup>25</sup> *Life* (April 18, 1947), 97–100. The cover story consists of a four-page photo spread from the production with a short introduction and summary captions.
- <sup>26</sup> *Library of Congress Online Catalog*, [catalog.loc.gov](http://catalog.loc.gov); Adrian Wright, liner notes in Gallienne and Friebus, *Alice in Wonderland*, compact disc; *Internet Broadway Database*, s.v. "Le Gallienne, Eva."
- <sup>27</sup> Clemence Dane, *Alice's Adventures in Wonderland and Through the Looking-Glass*, by Lewis Carroll, with music by Richard Addinsell, presented at the Scala Theatre, London, 1948 (London: Samuel French, 1948).
- <sup>28</sup> *Internet Movie Database*, s.v. "Le Gallienne, Eva." For photographic examples of Smith's makeup techniques for other literary classics during his NBC years, see *Cinefex*, no. 62 (June 1995): 62–3.
- <sup>29</sup> John J. O'Connor, review of *Alice in Wonderland*, directed for television by Kirk Browning, October 3, 1983, [www.alice-in-wonderland.fsnet.co.uk](http://www.alice-in-wonderland.fsnet.co.uk).
- <sup>30</sup> *Internet Broadway Database*, s.v. "Le Gallienne, Eva"; Eva Le Gallienne and Florida Friebus, *Alice in Wonderland*, entire production conceived and directed by Miss Le Gallienne, video directed by Betty L. Corwin, The New York Public Library for the Performing Arts, NCOV 237 (New York: Theatre on Film and Tape Archive, 1983), 2 tapes.
- <sup>31</sup> O'Connor, review of *Alice in Wonderland*; *Internet Movie Database*, s.v. "Le Gallienne, Eva."
- <sup>32</sup> *Internet Movie Database*, s.v. "Alice in Wonderland"; Eva Le Gallienne and Florida Friebus, *Alice in Wonderland*, with music by Richard Addinsell (Broadway Theatre Archive, 1983), video and DVD.
- <sup>33</sup> Based on the production diagrams and reference photos in Gallienne and Friebus, *Alice in Wonderland*.

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## Four More Contemporary Reviews of *Sylvie and Bruno* and *Sylvie and Bruno Concluded*

AUGUST A. IMHOLTZ, JR. AND CLARE IMHOLTZ

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Just when we thought the well was running dry,<sup>1</sup> we have found two more contemporary reviews of *Sylvie and Bruno* and two of *Sylvie and Bruno Concluded*. The review of *Sylvie and Bruno* from *Notes and Queries* in December 1889 is quite short, and states that it and *Wonderland* have much in common (a point which most readers today seem to contest). A *Spectator* review, reprinted in the *New York Times*, is perhaps unique in never mentioning the book by name as well as in commenting on the Index, which comes in for particular derision. *Sylvie and Bruno* has left this writer mouth agape in horror! *The Saturday Review*'s notice of *Sylvie and Bruno Concluded* shows a fondness for the Professor, and admires the skill with which Carroll weaves in and out of the fairy and earthly scenes. Finally, we also have a short over-the-top rave for the second book from the *New York Times*, which preceded by a week a longer, equally gushing review in that paper (*KL* 63:6).

NOTES AND QUERIES: 7th Series, 8,  
December 21, 1889

Among Christmas books the new eccentricity of Lewis Carroll will occupy a foremost place, thanks, in part, to the forty-six brilliant illustrations of Mr. Harry Furniss, of which the author speaks in terms of justified eulogy. Though a different framework is adopted, the new story has much in common with the old. With its human teaching it is impossible not to sympathize. In a book of this class, however, we scarcely care for the didactic preface.

NEW YORK TIMES, February  
16, 1890 (reprinted from  
*The Spectator*).

Suppose Mr. Lewis Carroll did index "Alice in Wonderland"?—Is it ill-natured to wonder whether Mr. Lewis Carroll, the beloved of all the children, gentlest

magician who has led our sober selves into delightful lands of nonsense where all was topsy-turvy, has had writer's cramp? and whether it has gone to his head? It is perhaps not good that such a question should be asked under the immediate pressure of a great disappointment; a certain ferocity steals into the note of interrogation—a fierce suggestion is in the inquiry. Bitterly disappointed indeed are we; for here now is a book with that name, suggestive of endless fun and delightful bewilderment, upon the title-page. With hopes of forgetting influenza and Christmas bills, and every other evil thing, we seize the happy volume, but only to fall back with a blank countenance and open mouth of horror. Alas! here is no dear land of topsy-turvy, no sedate little maiden unsurprised, no delightfully logical Duchess or inconsequent hatter to make our hearts light.

Literature is going sadly wrong in these strange times, whether because of universal overwork or writer's cramp, or influenza, or what, we cannot tell. I have heard a dreadful story to the effect that Mr. Lewis Carroll has been for ten years collecting all the funny things he could find; all the jokes, the humorous conversations, the nonsense, which in grave collegiate circles, among the wise of the earth,

came under his notice. It is a dreadful thing to say of such a well-known and delightful writer. But, sadder still, I now believe it is true. Nothing, not even a surgical operation, could have convinced me of such a slanderous statement yesterday. But now, alas! I believe it. He has not only been collecting jokes for ten years, but he has made an index of them. He has taken the pains to point out that they are jokes, and the pages on which we shall find them.



Oh, what a fearful falling off is here! It was once a wonderful thing to believe that Alice had her origin in Oxford. She made us think better of the wit in the common rooms and the talk at the high tables. But Alice has gone, to return no more; and the common room is painfully evident, and those elaborately humorous concoctions that amuse the learned. Alas for Wonderland! it has closed its delightful gates, and even the paths that led to them are obliterated. Mr. Lewis Carroll, like the inimitable Alice, is vanished and gone. We know the gentleman's real name very well. He is a Fellow of his college, and has a pretty wit. The Dons all laugh whenever he opens his mouth. When he asks for the mustard the mirth is boundless. And, alas, our old friend has fallen to the level of his fate. ~ *The Spectator*.

NEW YORK TIMES: February 3, 1894

"Books of the Present Week: Preliminary Notes on the More Interesting and Important Ones"

Macmillan & Co. have ready Lewis Carroll's "*Sylvie and Bruno, Concluded*" with forty-six illustrations by Harry Furniss. It is a little treasury of delicate wit, gentle satire, and charming fantasy, and worthy of careful examination. There are in this volume, as in the preceding ones devoted by Mr. Carroll to his elfs, nonsense rhymes that are in the abstract absurd, but in their environment absolutely natural, plays upon words, extraordinary dialogues the effect of which may not be aptly enough described in the observation that they are very delicately humorous and dazzling and expressions of common sense.

SATURDAY REVIEW: January 27, 1894

"New Books and Reprints"

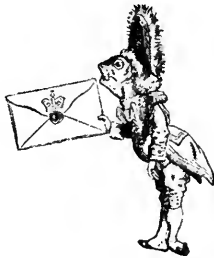
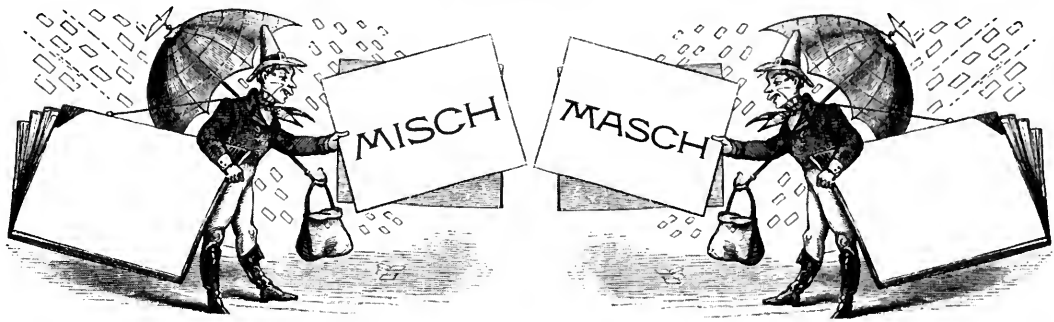
FROM the very characteristic preface to Mr. Lewis Carroll's *Sylvie and Bruno Concluded* (Macmillan & Co.), it appears that only one person, and that a little child—for Mr. Carroll takes no count of reviewers—was acute enough to perceive that the first *Sylvie and Bruno* was unfinished, and its apparent conclusion veiled in some sort the promise of a sequel. This discerning child wrote—"We were so glad, when we came to the end of the book, to find that there was no ending-up, for that shows us that you are going to write a sequel." We can readily imagine the delight of Mr. Carroll's young correspondent in the sequel, though strictly speaking this second volume is no sequel at all. Both volumes are but parts of one romance, since they

are alike based on the same psychical conception that inspires all that is absolutely delightful in the work—the scenes, namely, in which the charming fairy-children, Sylvie and Bruno, appear, whether as fairies or as children. The existence of fairies being assumed, we have a kind of rapprochement of conditions between the "historian," as Mr. Carroll calls the narrator of the story, and the two fairy-children. Thus, the romance is set forth in definite scenes, although through all there runs a story with a set plan or plot with its human action, and the fairy elements and the human are mutual influences and re-act upon each other. Just as when "Pippa passes"<sup>2</sup> some virtuous influence goes from her, so do Bruno and Sylvie affect the various human beings with whom they are associated. It is through this dualism of trance conditions, in human and fairy alike, that the confines of the earthly and the fairy world appear indeterminable in the story, and the conception is carried out with remarkable skill in several scenes. It must be owned that the trance state of the "historian," in which alone fairies are visible to him, is sometimes very easily induced. Thus a reverie over a glowing fire evokes the diverting scenes of the Professor's lecture, the wonderful Banquet, the exquisite song of the Pig-Tale and other drolleries, that are as dream-like in humor and fantasy as anything in Alice's Adventures. The songs, again, recall the spirit of Mr. Carroll's first story, and the Professor is a creation of the first order. He is so delightful that we should be sorry to think we have done with him. But the "story" is finished, though Sylvie and Bruno may yet reappear, and finishes happily, as all fairy tales should, despite the apparent catastrophe suggested when we are little more than half through the volume. We must forgive the apprehensions raised by this seeming sad end, if only to it we owe the pathetic chapter of "Fairy Music." The illustrations by Mr. Harry Furniss are in the happiest vein, delightful in all respects, and admirable for invention, spirit, humor, and ingenuity. In short, these drawings are the best work in book-illustration that the artist has yet published.

<sup>1</sup> Contemporary reviews of *Sylvie and Bruno* and *Sylvie and Bruno Concluded* have appeared in *KIs* 62, 63, 67, 71, and 72.

<sup>2</sup> "Pippa Passes" was a drama in poetic form by Robert Browning (1812–89), published in 1841.





## Leaves from The Deanery Garden



I much enjoyed the latest issue, and continue to be impressed by the new format. In Sanjay Sircar's critique of Miles Franklin's "Tea with Alice," both the original article and the critique were of much interest.

I thought some additional footnotes might be enjoyed.

There's a minor error in saying that artist/author George du Maurier was Peter Davies' maternal uncle. He was his maternal grandfather—the actor Gerald du Maurier was Peter's uncle. In addition to Peter Davies [*the original Peter*] and Gerald du Maurier [*Hook and Mr. Darling*], Hilda Trevelyan at the tea was a *Peter Pan* representative—she was the first Wendy. Irene Vanbrugh (stage name, offstage she was Irene Barnes) was the daughter of Reginald Henry Barnes, a college classmate of C. L. Dodgson. She made her London stage debut as the Knave of Hearts in the first stage production of *Alice in Wonderland* (opened Dec. 26, 1888), when she was 16. She was not in *Peter Pan*, but starred in some of J. M. Barrie's other plays,

and her husband, Dion Boucicault the younger, directed *Peter Pan*.

Mrs. Leonard Huxley must have been Leonard Huxley's second wife. Huxley was the husband of Julia Arnold (1862–1908). Dodgson was friendly with her whole family (and had been a schoolboy at Rugby when her grandfather, Thomas Arnold, was the famous headmaster there). He was less acquainted with the older girls, Mary (1851–1920) and Lucy (1858–1894)—his only letter to or about Mary in Morton Cohen's collection of his letters is one he wrote her March 31, 1872, just a week before her marriage to Humphrey Ward. Carroll was better acquainted with Julia and Ethel (1866–1930). Leonard Huxley's father was T. H. Huxley, who did much to make known Darwin's theory of evolution. Leonard and Julia's sons were biologist Julian Huxley and novelist Aldous Huxley, whose unusual name was taken from a character in one of the novels of his aunt, Mrs. Humphrey Ward. (Her books are forgotten now, except by specialists, but she

was immensely popular, and many of her novels were best sellers.)

Kenneth Grahame was making his last public appearance at the tea. He died a week and a half later.

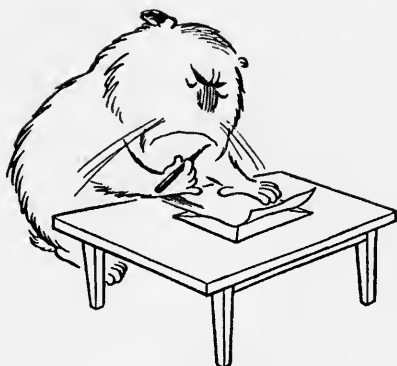
Ruth Berman  
Minneapolis, MN

*There is much to be learned about the estimable Mary Arnold (Mrs. Ward) at [www.uua.org/uuhs/duub/articles/maryaugustaward.html](http://www.uua.org/uuhs/duub/articles/maryaugustaward.html), including the fact that there is an "unkind portrait of her as 'Mrs Foxe'" in Aldous Huxley's 1936 novel, *Eyeless in Gaza*.*

I am responding to the cartoon (KL 73:33), in which a hamster can't think of any famous hamsters.

Perhaps the cartoonist is too young to remember a hamster from the 1950s who, for a bit, became very famous indeed. Max was a hamster created by the Swiss artist Giovannetti, whose mischievous creation I first saw in *Punch*. Subsequently, he appeared in at least three books: *Max* (Macmil-





lan, 1954), *Max Presents* (1956), and *Nothing But Max* (1959).

I hope you will mention this famous character in the next issue, and therefore redress the imbalance of people's perception of notable animals.

Richard A. Harris  
Wilmington, NC

*I remember Max fondly. Let us not forget Penfold, sidekick to Danger Mouse; Hamtaro and his Ham-Ham pals, from the world of anime; those Kung-Fu hamster dolls; and the dancing hamsters once so prolific on the Web.*

Ursula K. Le Guin recently received the American Library Association's Margaret A. Edwards Lifetime Achievement Award. Her award speech appears in *Young Adult Library Services*, Vol. 3, no. 1, Fall 2004.

On p. 24 she discusses the fact that fantasy bridges the gap between age groups.

"We read *Alice in Wonderland* or *The Wind in the Willows* first at eight, or earlier if they're read to us, and again at twelve, maybe, and again maybe every decade or so. And every time we read them we're a different person; yet each time, if we let them do it, they give us what is 'appropriate to our age-group'—kiddies or mid-lifers or wrinklies."

Later she discusses the risk that fiction runs "of being rationalized—interpreted, reduced to allegory, read as a message. Such reduction is a nefarious act. Teachers and critics indulge in it with

the best of motives, but they leave ruin in their wake. Fortunately, the strongest fantasies simply shrug off interpretation like a horse twitching off a fly. Everybody wants to tell us what *Alice in Wonderland* means, and the more they talk about Charles Dodgson and Victorian mores and mathematics and the libido, the farther they get from Lewis Carroll and Alice, who go on about their business on the chess board among the dodos, quite intact."

Angelica Carpenter  
Fresno, CA

Yesterday I had a check-up appointment with the dentist, so afterward as a reward I went to the downtown Minneapolis Marshall Fields (or Dayton's, as we pronounce it) to see the holiday display, which this year is "Snow White and the Seven Dwarfs." This one has a lot more joking than usual—signs in the forest point the directions to Little Red Riding Hood's Grandmother, or insist "No Dragons," and so on. The dwarfs' diamond mine turns out to be a theme park ride, with Dorothy, Pinocchio, Alice, the White Rabbit, and a few more all standing in line to buy tickets to ride the little mine-trams. The Prince is something of a punk, his hair moussed into points, and wearing blue jeans. Quite a handsome display. You may remember that some years back they had a spring-flowers display based on the *Alice* books, with the chessboard squares done in grasses of different colors, etc.

Ruth Berman  
Minneapolis, MN

All serious students of Lewis Carroll are agreed on the huge debt that Carroll studies owe to Professor Morton Cohen. His indefatigable collection and collation of the material assembled in the two

collections, *The Letters of Lewis Carroll* and *Interviews and Recollections*, has produced enormously valuable research tools for students in this field. His 1995 biography was also by far the best offered to that date. However, a corrective to Cohen's remarks to a meeting of the LSCNA in October of 2003 (*KL* 72:12–13) is essential. This dispute was not of our making and we would prefer to avoid any antagonistic confrontations, but Professor Cohen's remarks leave us with little choice than to reply. The first difficulty we have is with his attempt to homogenize recent scholarship under the term "Revisionist," which implies the type of commonality of origin, approach, motive, style and goal that suggests "conspiracy." Nothing could be further from the truth. The one unifying factor that Contrariwise (the loose association for the "New Analysis") possesses is a determination to follow the facts and expose fallacies. It acknowledges that these fallacies (which have led to what has been termed the "Carroll Myth") developed largely because of a paucity of primary evidences and an over-reliance on the Collingwood biography.

It is interesting that the sole example Cohen offers of alleged "distortion" by this New Analysis is the straw man claim that revisionists aver that "Dodgson used children only to pursue their mothers." No such assertion has ever been made, to our knowledge, by anyone claiming to be a serious Carroll scholar. A number of reviewers and commentators have attempted to impose this preposterous view onto a single work—Karoline Leach's *In the Shadow of the Dreamchild*—and by very dubious association, the writings of Hugues Lebailly; such interpretations, of course, would be refuted not only by the writers in question, but by all those who have read their works objectively. Professor Cohen then makes a

series of claims, which can be refuted by reference to facts.

Claim: Dodgson never wrote acrostic poems for his older female friends.

Fact: Carroll wrote an acrostic to Polly Terry when she was 23, and one to Edith Rix when she was 19. He wrote a highly sentimental ode to Hallie Cunynghame when she was 16, he 36.

Claim: Dodgson never walked long miles with his older female friends, the way he did with young girls.

Fact: The widowed Edith Shute records long walks with Dodgson, and he took walks with numerous of his lady-friends, including Catherine Lloyd who was actually older than he was.

Claim: Dodgson's female guests were always chaperoned by "the bevy of Dodgson's sisters surrounding them."

Fact: There is multi-sourced evidence that Dodgson regularly shared his Eastbourne digs with women like Gertrude Chataway, Catherine Lloyd, and Isa Bowman—often for several nights at a stretch with no chaperone but the presence in the same house of the landlady (something that would hardly have been deemed sufficient by Mrs. Grundy). Further, he entertained these women tête-à-tête in his Oxford rooms, sometimes late into the evening. He escorted engaged and married women on jaunts to London, walked them home in the moonlight, all without chaperonage. Even when at Guildford—and nominally under the chaperonage of his sisters—Dodgson entertained female friends of all ages in his bedroom, to the anxious disapproval of his eldest sister.

Dodgson signed a letter to one young woman "your sexagenarian lover," and compared being deprived of the kisses of another to a thirsty man being denied a glass of lemonade.

Whether such actions by Dodgson are evidence of romantic

attachments or not is irrelevant to the purpose of this letter. The fact is that these actions exist and cannot be denied.

Cohen then claims that "The revisionists count Dodgson's letters to mature women, but they do not say that most of those letters are about their children."

We assume that Cohen here is referring to Leach's article in the *Times Literary Supplement* (8 February 2002) as we know of no other list. If this is the case, the original article makes it clear that the figures quoted refer *only* to women-friends ("letters to so-called child-friends" is the precise wording); *letters to mothers of child-friends and to female relatives are discounted*. An updated version of this analysis is now available on the "Looking for Lewis Carroll" website (see below).

Finally there is Leach's discovery in the Dodgson family archives that Professor Cohen denigrates as the "infamous scrap of paper."

Cohen, according to the LCSNA report, said "that he and Philip Dodgson Jacques...had a good laugh about the assertion...that it had been written by Violet Dodgson, Carroll's niece. Cohen knows exactly who wrote it and promises to reveal this information in a forthcoming book or article. In the meantime, the information has been deposited for safekeeping in an envelope should anything happen to him before he has the opportunity to explain this matter in print."

If we are to accept Professor Cohen's account, he is now denying that this "infamous scrap of paper" (otherwise known as the "cut pages in diary" document) has any significant validity. He is saying it is not new to him and it was not written by Violet Dodgson in the 1930s but much more recently by some other individual he refuses to name, and is hinting—without openly stating—that it is in some way therefore of no value, perhaps a forgery.

This raises several questions.

If Professor Cohen had known about this document for years, then why had he never mentioned it in print?

Again, in 1996, shortly after the discovery of this page, at a meeting of the Lewis Carroll Society of Great Britain, Professor Cohen was asked about this paper. According to Mr. Leach's notes, his unequivocal reply at the time was, "I did not know about the paper, but if I had it would have made no difference" (to Professor Cohen's biography and his conclusions).

These facts are hard to reconcile with the claims Cohen is presently making and some form of clarification is evidently needed. He needs to make his views about the provenance and value clear. Is he suggesting that it is not an accurate summary of the missing page? If so, then how does he know this? These things are urgently requiring of an explanation.

In conclusion, it is our earnest hope that Professor Cohen will respond to this letter by either correcting his statements or providing verifiable evidences where appropriate so that those of us who may have erred can make suitable corrections or modifications to our works.

John Tufail, Mike Leach  
Contrariwise, the Association  
for New Lewis Carroll Studies



Thank you for letting me see the letter by Messrs. Tufail and Leach. I have already addressed their concerns in my recent article in the *Times Literary Supplement*. I suggest they read it.

Morton N. Cohen

"When love was young" by Morton Cohen in the (London) *Times Literary Supplement* (TLS), September 10, 2004, discusses the "failed apologists for the sexuality of Lewis Carroll." Cohen takes on the "apologists," beginning with Dodgson's heirs and biographers, and the "revisionists," beginning with Karoline Leach; specu-

lates on Dodgson's 1863 rift with the Liddells; and claims that the handwriting on the noted piece of paper upon which Leach builds her case is not that of Dodgson's niece Violet, as Leach claimed, but rather that of Cohen's friend, the late Philip Jacques, then executor of the Dodgson estate.

The essential question of the handwriting is whether Jacques just penned comments on the note, or was responsible for the text of the note itself. Cohen does not altogether dismiss the question. His article asks: "Could Jacques have misremembered about the writing on that piece of paper and could the handwriting be Violet Dodgson's after all?" and goes on to state that even if that were true, it does not remove the validity of his arguments.

Readers interested in the details of the original cut pages are advised to see the Yahoo Lewis Carroll discussion list, especially the comments made by Mike Leach on October 26, 2003 (groups.yahoo.com/group/lewiscarroll/message/9244; you do not have to belong to this group to read it). The Contrariwise site ([www.lookingforlewiscarroll.com](http://www.lookingforlewiscarroll.com)) offers a compendium of much of the best of the new Carroll scholarship and readers are urged to visit it and form their own judgments as to the quality of the work. It has a great deal of very valuable source material, including a new section on Dodgson's emotional and social life. They are also in the process of setting up a "critical comments" section for points of view opposing theirs. Contributions of any length are invited for consideration and should be sent to [webmaster@lookingforlewiscarroll.com](mailto:webmaster@lookingforlewiscarroll.com).

The TLS article is not on the Web at this writing, but the present editor would be happy to send a photocopy to anyone requesting it.

"Are they in the prisoner's handwriting?" asked another of the jurymen. 'No, they're not,' said the White

Rabbit, 'and that's the queerest thing about it.' (The jury all looked puzzled.)



The delightful radio program "Says You" included a new category today (August 1, 2004), in which the contestants had to guess the titles of unlikely collaborations between authors. The best, of course, was Lewis Carroll and Tennessee Williams' *Through the Looking-Glass Menagerie*.

Andrew Ogus  
San Francisco



Tim and I were channel surfing this evening (December 9) and stopped at the SciFi channel when we came across a puzzling scene of a bunch of naked people running distractedly around on a beach, putting on generic Old Navy-ish clothing and generally behaving like a bunch of film extras. Enter an attractive man and beautiful young blonde woman who have already donned their timeless togs. After brief dialogue, they introduce themselves. He's an American named Jeff Hale. She's a Brit named Alice Liddell Hargreaves. Come again? We put down the remote at that point. It seems they're both dead, only now they're not. And they're someplace that looks like Earth, but it's not. The flick was a SciFi Channel original called *Riverworld*, based on the first two books of a series.

She is indeed the Alice, and reference is made early on to her having been an octogenarian with children. Amusing that she's blonde, but at least they pronounced "Liddell" correctly. A young and photogenic Sam Clemens shows up later as well, with a homemade riverboat. We watched

the whole show this evening, and it was pretty unexceptional fare despite the tease of mixing in real and fictional characters. There were a couple of nice touches, though—Alice is of course beloved by everyone, and all the men want her. She befriends Sam Clemens' little girl and draws a picture of her dressed like the Mad Hatter. And late in the film, when a young, studly and sneering Nero (yup, that Nero) is trying to compromise our heroine and make her his empress, he backs her up against a table, leans over her and says something to the effect of: "There's a mystery to you. I can see it in your eyes. Some man hurt you deeply." Indeed? Wait till some Carroll revisionists get their hands on this bit of documentary evidence. Not to mention Nero and Alice. Who knew?

Also, coincidentally, in perusing the SciFi.com site's evening schedule, I noted that there was a *Farscape* episode entitled "Through the Looking Glass," in which the main spaceship is evidently fragmented into four separate realities simultaneously.

So I guess unofficially there was a mini-Carroll festival in Sci-Fi Land tonight.

Andrew Sellon  
New York City

Philip José Farmer launched his *Riverworld* series with the novelette "The Day of the Great Shout" in the January 1965 issue of *Worlds of Tomorrow*. Combining that story with "The Suicide Express" in the March 1966 issue, he created the Hugo Award-winning novel *To Your Scattered Bodies Go* (1971). The series now includes at least ten novels, short-story collections, and miscellanea. The television series was first aired in November 2000.

## In Memoriam



### Hilda Bohem

(August 9, 1916 – July 26, 2004)

Hilda Bohem was a former UCLA Special Collections Librarian and a film and television writer whose credits include *The Truth About Murder*, *The Cisco Kid*, *Rawhide*, *Dr. Kildare*, and *Hong Kong*. She was a member of many Lewis Carroll Societies and the author of several essays on Carrolliana, book preservation, and many other topics, and of several books including *Jabberland*, *a Whiffle Through the Tulgey Wood of "Jabberwocky" Imitations*. The claim to fame she most cherished was detecting that the 1872 Lee & Shepard edition of *Through the Looking-Glass* was printed by Macmillan at the same time they printed their London and New York editions and was, in fact, the same sheets with a different title page. The widow of screenwriter and producer Endre Bohem, she is survived by her sister, Blossom, her son, Leslie, and her grandson, Charlie.

In loving tribute to her, we have printed her essay "Collecting Lewis Carroll" on p. 30.



### Frank Thomas

September 5, 1912 – September 9, 2004

One of Disney's "Nine Old Men," he animated the Queen of Hearts. His partner, Ollie Johnson, is now the last survivor of that hallowed group.



### Susan Sontag

January 16, 1933 – December 28, 2004

Activist, intellectual, and author of numerous books, plays, stories, essays, and films, her oeuvre includes the play *Alice in Bed*, written in 1992, a dramatic fantasy on the life of Alice James with much imagery of Alice Liddell woven in.



### Frances Hansen

1919 – July 9, 2004

Frances Hansen, a crossword puzzle creator renowned for using original poems as clues, died at the age of 85. Her obituary in *The New York Times* mentioned that the first of 83 puzzles she created for them (December 27, 1964) was called "Ykcowrebbaj." Carrollians will find special joy in it. As a tribute to her, we reproduce the puzzle on p. 35, and the answer on p. 41.

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# Collecting Lewis Carroll

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HILDA BOHEM

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It isn't easy to know where to place the blame. Thinking back to 1965 when I was in Library School, I can pinpoint what started it. But whom to blame? Joe, fellow student, for announcing that University Microfilms was publishing a facsimile of the first *Alice* and for offering to place an order for anyone who wanted a copy? University Microfilms for doing such a thing? Or maybe Lewis Carroll for writing the book I read with ritual regularity once a year with constantly maturing pleasure?

I have to confess that I knew nothing about the author, nor did I know anything about the history of the book. When Joe delivered my promised "first edition," ten dollars net, I didn't know what to make of it. The illustrations were wrong, all wrong. The whole thing was neatly handwritten, and that was wrong, too. Not that ten dollars was such a huge amount, but for a while there I felt as if I had been had. At last I realized that this skinny book in its light greenish-blue binding was called *Alice's Adventures under Ground*, not *Alice's Adventures in Wonderland*. Only after that came the realization that this was a facsimile of the original manuscript with illustrations by the author himself. A short preface by Luther Evans put it all into proper perspective for me. I slid my purchase back into its slipcase. That was nice. I had never had a book with a slipcase before. Trying to swallow my disappointment—I had really counted on a bright new copy of my familiar *Alice*—I turned my attention to Joe who was explaining the book to another puzzled classmate. I was getting more educated by the minute.

A few weeks later, showing an East Coast visitor the sights, I dropped into Peggy Christian's bookshop. I had never been there before. Step two in my education: I found a copy of *Alice's Adventures in Wonderland* illustrated by Arthur Rackham. Amazing! Someone other than Tenniel (and not Lewis Carroll) had illustrated *Wonderland*. So much to learn, and I was getting a cram course.

Next day in school, I told Joe about discovering that Rackham had illustrated *Wonderland*. Well, he knew that. He assured me that many famous artists had illustrated the book. But Rackham—a Rackham *Wonderland* was special and very valuable, a collector's dream. "Worth more than nine dollars?" I asked innocently. "Nine hundred's more like it." And I hadn't bought it.

On my next free day, I went to the bookstore of "that stupid dealer who didn't know what a valuable book she had." Oh, Peggy, forgive me, callow creature that I was. Anyone who knew Peggy knows that she was one of the smartest and most ethical of booksellers, and a woman who really knew her books. I was lucky to become her friend. But that afternoon I was especially lucky because the book I wanted had been sold. Undoubtedly, had I found it still there, I would have bought it, and that would have been the end instead of the beginning of my collecting. Peggy was quick to spot a potential collector, and she was generous in her willingness to share information and advice. Her enthusiasm for Lewis Carroll made me realize how much more there was than the Rackham *Wonderland*. I also learned from her, to my chagrin, that Joe's "collector's dream" Rackham was a very different book from the one I had seen for nine dollars. That was a trade edition worth, at that time, exactly nine dollars. The collector's dream is a large quarto with elegant tipped-in plates, meant to be a special gift book for a favorite child, but really much too good for her dirty little hands.

Now that I knew there were two different books, I was obsessed with a determination to find both of them. I spent every free moment combing the local bookstores. In 1965 there were still a lot of them in Los Angeles, big ones with fancy books, big ones with cheap books, hole-in-the-wall bookshops that were run by peculiarly scroungy-looking men. These last were a little scary to go into, but invariably they had a section of children's books and often I was rewarded with an *Alice*. I went to garage sales and church sales and even sales of library discards. All I was looking for was those two Rackhams, the trade edition and the deluxe. What I found was an endless variety of *Alices* by an endless variety of publishers in an endless variety of bindings with an endless variety of illustrations. I couldn't leave them alone. Without ever thinking it through, I was buying them all. Nobody else seemed to be interested in them. They could be had for a song.

In the space of two years I must have bought every *Alice* in the city. I know there are some that I have never seen for sale again, unique to this collection. Condition was not important. If I didn't have it, a poor book could be a space-filler until a better

copy came along. At first I tried to avoid duplicates, but I couldn't always remember, as my shelves filled, whether I had a particular book or not, so I bought. They were cheap, no great investment individually, although quantity was beginning to tear at my budget. Soon I realized that there were almost never duplicates. There was always some small but significant difference, a difference in publication date, a difference in binding cloth. Peggy encouraged me in my greedy harvesting, teaching me that bibliographic differences had their place in scholarship just as textual differences did. She introduced me to the work of her friend Thomas Tanselle, a brilliant bibliographer, who made me aware of second editions while I was just discovering firsts.

While I was still in Library School, strongly under the influence of our dean, Lawrence Clark Powell, I had romantic notions about book hunting. Larry, a spell-binding teacher, once described his search for an insignificant book that had special importance for him. He walked one day into a shop he had never visited before, and as he came through the door, he felt himself drawn toward the back where, in a dark corner, stood a tower of books all but ready to topple over. Without hesitating, he reached for a book at the bottom of the stack, and it was the book he had been seeking for years. This was the romance of book shopping, and this was what I, too, felt when I was on the hunt for *Alice*. I decided that, like Larry, I had the "gift." (I don't know whether the stack of books fell over. Larry never told us.)

My first job after I graduated was with Harry Levinson, a rare book dealer who specialized in sixteenth and seventeenth century books. Here I became sophisticated. I learned that there were books worth hundreds, even thousands, of dollars, and that my nickel-and-dime scrounging for *Alice* was not the only way to go. Although Carroll was late for this shop, occasionally Harry would buy a private library and there would be a few fine children's books mixed in with Aurelius and Shakespeare. Both Harry and his wife scorned children's books, so I was able to buy,

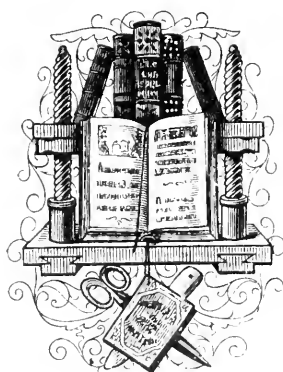
almost at a price I could afford, the first important book for my collection, the Limited Edition Club *Looking-Glass*.

There was no stopping me then. I was a COLLECTOR. Peggy, who had been nurturing my interest with modest books a few steps above what I had been finding around town, now began to tempt me with the glorious books there were to be had. I moved on to a job that paid more than a bookstore could so that I might continue feeding my collector's appetite.

I joined the Lewis Carroll Society that had just started in London and discovered from their journal, *Jabberwocky*, that people wrote interesting articles about Lewis Carroll. I looked at my books with a new eye, and I realized at once that I had many, many *Alices* published by Henry E. Altamus that were distinguished by variant bindings because they belonged to different series. They had different title pages, and a different illustration was used for the frontispiece in each. I wrote an article about them that was published in *The Papers of the Bibliographic Society of America*. My collection had taken on meaning. It was no longer a bunch of books to show off, but a working collection, useful for research and scholarly pursuits. But by this time it had some pretty books and some real rarities. I had learned how to read dealers' catalogues and even buy books by mail.

When Byron Sewell wanted to compile a bibliography of American editions of the two *Alice* books, all of those multiples—not quite dupes, and there were many besides Altamus—paid off. I was able to support his research extensively, often with information about books that nobody else had supplied. His book *Much of a Muchness*, although it was published in a very small edition, is a solid bibliography worthy of wider circulation.

There are plenty of scholarly papers still tucked away in this collection. It delights me to know that it will live in a university setting where its beautiful books will give pleasure and its entirety will get the sort of use I never thought of when I started to scour Los Angeles looking for the Rackham *Alice*.



# DOUBLE-CROSTIC

DEVRA KUNIN

As we all know, Lewis Carroll himself was fond of composing acrostic—and double acrostic—poems and puzzle-poems. *Acrostics*, from the Greek ἀκρος (at the top) and τίχος (a line of verse), are found in the Old Testament (Psalm 119), ancient Rome (the Sibylline Oracles), and throughout history.

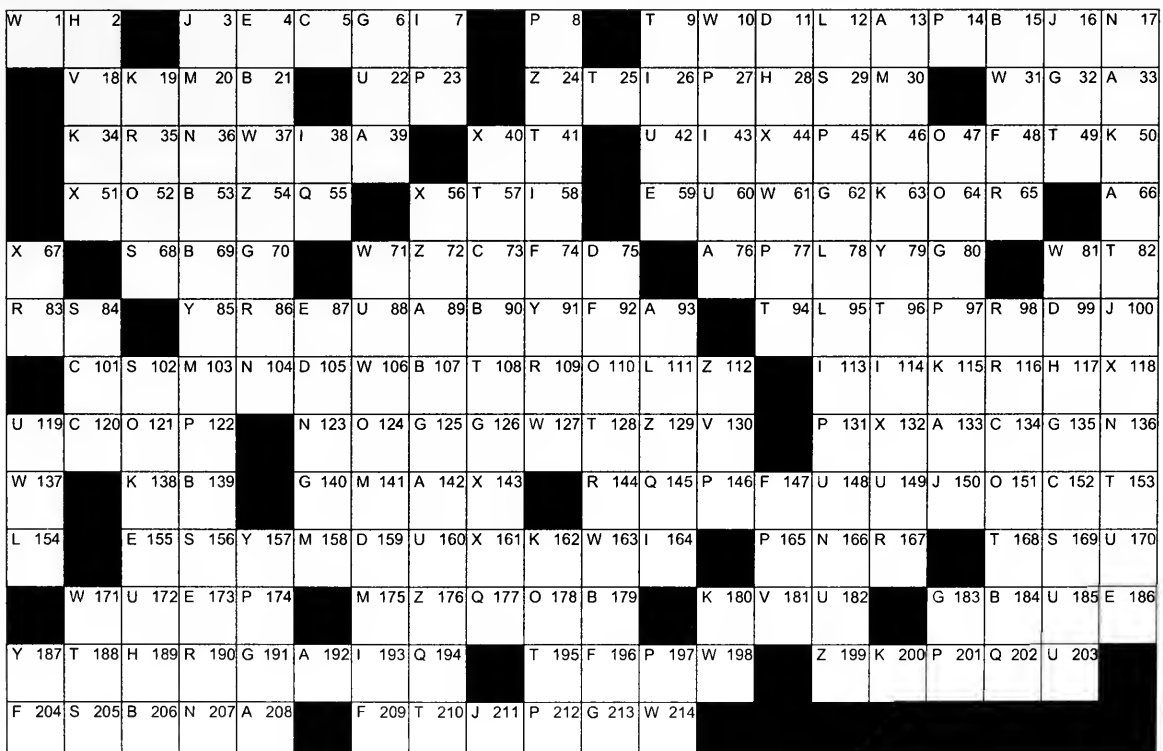
The National Puzzle Museum credits invention of the double acrostic to Queen Victoria in the 1860s (of course, she has also been credited with writing the *Alice* books, more's the pity). That she did not, but she

did compose—and helped to popularize—them. Their popularity was eventually eclipsed by that of the crossword puzzle. (Although they have an ancient lineage, the first modern crossword puzzle appeared in a supplement to the *New York World* in 1913.)

The *double-crostic* combines the best features of both. Invented by Elizabeth Kingsley, the first was published in 1934 in the *Saturday Review*.

The answer may be found on page 46.

*Instructions: A cross between "h-a-n-g-m-a-n," acrostic verse, and crossword puzzles, the double-crostic has a life of its own. Fill in the words beside the clues, writing a letter above each blank. Transfer each letter to the numbered square of the diagram corresponding to the number below the letter. The letters in the top left corner of each diagram square indicate the appropriate word below, providing a cross-reference. As you progress, words and phrases taking shape in the diagram, reading across, will provide a quotation from a published work. The dark squares mark the end of words. As you fill out words and phrases in the quote, you can transfer the letters to the clues, below. Additionally, the first letters of the answers, reading down, spell out the identity of the author and the book.*





A. Banks' family handyman in <i>Mary Poppins</i>	39	192	76	142	208	13	93	66	133	89	33
B. "Where was the sun?" according to Arthur Conan Doyle's "The Musgrave Ritual" (3 words)	184	90	15	139	179	69	206	53	107	21	
C. A small tool for boring, with a pointed screw at one end and a handle at the other	134	73	101	152	5	120					
D. How one should feel in order to see fairies, according to <i>Sylvie and Bruno</i>	105	75	159	11	99						
E. Having an outer edge, border margin, or brink	173	155	186	59	4	87					
F. "Distinguishing those that have feathers, and bite, From those that have whiskers, and ____."	209	147	92	48	204	74	196				
G. A swelling up, as with congestion	135	32	191	126	6	140	80	213	70	62	183 125
H. A dog, esp. a mongrel	28	117	189	2							
I. English chemist, author, and clergyman who discovered oxygen	43	193	114	58	7	26	113	38	164		
J. "Yet what are all such gaities to me Whose thoughts are full of indices and ____?"	16	211	100	150	3						
K. Cloud over, becloud, obscure	138	162	115	46	200	63	34	19	180	50	
L. Small piece of tortilla topped with cheese, hot peppers, etc., and broiled	12	111	154	95	78						
M. In Vedantic philosophy, the quality of goodness or purity	20	175	103	30	141	158					
N. Capital of seventeenth-century Persia	207	17	123	166	104	136	36				
O. Type of hat worn by Mr. Lear in his "Self-Portrait of the Laureate of Nonsense"	124	178	64	110	121	52	47	151			
P. Author of <i>Wonderland</i> and "Dodgson's Golden Hours" (full name)	131	201	146	45	27	122	8	212	77	14	23 197 97 174 165
Q. Expels or removes from a place or position	177	202	194	55	145						
R. Of or pertaining to the state between waking and sleep (like Alice's sister at the end of <i>Wonderland</i> )	98	167	144	86	190	116	35	65	109	83	
S. A colorless, volatile petroleum distillate, used as a solvent for fuel	156	102	29	205	68	84	169				
T. Subtitle of <i>The Mikado</i> (4 words)	195	57	96	49	210	94	188	41	168	25	153 108 128 9 82
U. Instrument for measuring the degree of tactile sensation.	182	119	203	148	60	42	160	172	185	88	22 149 170
V. Utmost degree	130	18	181								
W. Compensation awarded when substantial compensable loss has not been established (2 words)	198	10	171	1	137	61	164	127	31	106	71 37 214 81
X. Inspire with unreasoning passion	118	143	67	51	40	134	161	66	44		
Y. Elicit, summon, produce	187	15	41	74	45						
Z. River in S. E. Zaire	112	4	144	74	44	174	144				

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# Ravings from the Writing Desk

OF ALAN TANNENBAUM

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Let me first wish all our members and their families and friends a happy and healthy New Year. This past year was a good one for our Society, and 2005 should be even better.

The previous issue of the *Knight Letter* covered our very successful spring meeting at the Houghton Library at Harvard, and I'm sure you have already read in this issue about the outstanding gathering we recently held at the Arne Nixon Center for the Study of Children's Literature at California State University, Fresno. Angelica Carpenter, a member of our Board of Directors and the curator of the Arne Nixon Center, arranged a full day and evening of activities, and I thank her and the entire staff at the Center.

Many of you knew Hilda Bohem, who passed away in the summer. Our thanks go to Hilda's family members Gillian Garro, Blossom Norman, and Les Bohem, for helping us remember Hilda by means of a moving tribute arranged by August Imholtz and Angelica. Thanks are also due to Byron Sewell for creating and publishing a Carrollian story dedicated to Hilda, which was given to attendees as a keepsake.

I again want to thank our top-notch featured speakers Robert Sabuda, Peter Hanff, and Linda Sunshine for coming all the way to Fresno with their enthusiastic and enlightening talks, and for putting up with the seemingly endless line of members and guests who wanted their books signed. Personally, I spent Sunday morning packing my new books into some extra baggage.

Now would be a great time for me to remind you to put aside April 30 on your calendars for our next meeting. It will be in New York City at the impressive New York Public Library, home of the Berg Collection,<sup>1</sup> on the same weekend as the ABAA Book Fair.<sup>2</sup> And while you are at it, mark October 15 for a very special meeting in Des Moines, Iowa. More details will be on our Web site as they become available.

Charlie Lovett, past president, chaired our publications committee for many years, and although he has passed the baton, will continue to edit the series *The Pamphlets of Lewis Carroll*. On behalf of all members, I want to thank Charlie for his dedication to improving our publications efforts. And let's all express gratitude to Dr. Fran Abeles for agreeing to pick up overall responsibility for our publications program. In addition to being the author or editor of many works, including two books in the aforementioned series, Fran is also the treasurer of the Society and our resident expert on all things mathematical.

There are so many members who have had to take on multiple roles in guiding our Society. Please consider getting more involved yourself. Contact me anytime you want to suggest an idea.

We recently started accepting membership dues and meeting fees online. Many of our 350 members already do things online (especially the collectors) and, under the direction of Joel Birenbaum, our webmaster, we will be expanding our online services this year, making it easier to sign up at our Web site with online payments. We also plan to advertise our large inventory of books in this same manner to help reduce storage space and costs.

Finally, let me say it is a privilege to serve as president and on behalf of myself, Mark Burstein (vice president), Cindy Watter (secretary), and Fran Abeles, we thank the members at the recent meeting for re-electing us to another term.

<sup>1</sup> [www.nysl.org/research/chss/spe/brg/berg.html](http://www.nysl.org/research/chss/spe/brg/berg.html)

<sup>2</sup> [abaa.org](http://abaa.org)





# Ycowrebbaj

FRANCES HANSEN

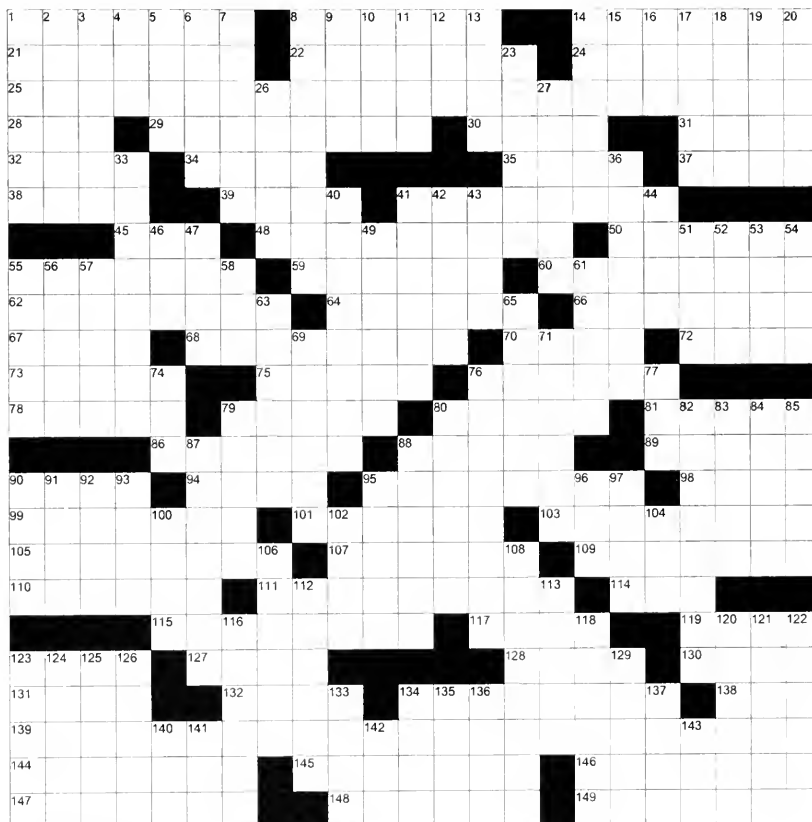


NY Times, Sunday, December 27, 1964 Ycowrebbaj

Frances Hansen/Margaret Farrar

## ACROSS

1. Paid
8. \_\_\_\_\_ a kitten
14. English illustrator
21. English author
22. Receives
24. Merchant of Venice
25. Well-known part of "Ykcowrebbaj"
28. Husky
29. Fur, in heraldry
30. Fipple flute
31. Restrained
32. Reference term
34. Prefix for sol or naut
35. Koko's forte
37. Rabbit's feature
38. Spore sacs
39. See 68 Across
41. Request to a congregation
45. One kind of pocket
48. Most delicate
50. Old sailing ships
55. Certain playing cards
59. Dog-gone!
60. Superficial
62. Bare
64. Raincoat
66. Rice, Italian style
67. Mine: Fr.
68. Paints, in a way
70. Adjective suffix
72. Majority
73. Bowler
75. Culpability
76. Pianist or cellist
78. Ranch animal
79. Fair of face: Scot.
80. Couples
81. Bandersnatch and others
86. Tightened
88. Afreet
89. Meat sauce
90. Depots: Abbr.
94. Grade
95. Calumniated
98. Red Sea gulf
99. Bladed tool
101. Threefold: It.
103. Like the Cheshire cat
105. Stimulating
107. \_\_\_\_\_ all
109. Learned
110. Coal miner
111. Twice wed
114. British honour
115. Discourtesy
117. Rowing
119. Epochs
123. Lullaby word
127. Agave plant
128. Eager
130. Famous muralist
131. Bone: Prefix



© NY Times. Litzed by Barry

132. Scenic lake near Rome
134. Treated as a celebrity
138. Washington group
139. Bright thought apropos 25 Across
144. Deal in: Poet.
145. Land holding, in Scotland
146. Contrition
147. Electra's brother
148. Diamonds
149. Relative of a love seat

## DOWN

1. Dead sin of sloth
2. Minor moguls
3. Calamitous
4. Backslide
5. Venetian magistrate
6. Too-too
7. Feathered
8. Had a reputation (for)
9. Oread

10. When the curtain rises
11. N.Z. parrots
12. Month: Abbr.
13. Chassé
14. Least exciting
15. Suffix in chemistry
16. Kind of degree
17. Night, to 24 Across
18. Kind of ink
19. Unit: Ger.
20. Lots
23. What Fortune does, maybe
26. Siberian region
27. Sedative
33. Flow of invective
36. Cotton or canvas
40. Photographing, candidly
41. Name in Jane Austen book
42. Namesakes of the Red
43. Son of Adam
44. Letters
46. French song, "Ca \_\_\_\_\_"

47. Fabrics
49. In a comical manner
51. Ichabod's rival
52. Inner: Prefix
53. Kind of cradle
54. Aperture
55. Campus areas
56. Not yet solved
57. Honor
58. Prop man's domain
61. Certain photographs
63. Unearth
65. Anointing
69. Flower basket: Brit.
71. Having a liking (for)
74. Times: Abbr.
76. Of an anc. assembly in Greece
77. Man's name: Abbr
79. Blacksmith's attribute
80. Support

82. Certain noblemen
83. Math term
84. Incident
85. Irish dramatist
87. "\_\_\_\_\_ a child..."
88. Pranksters
90. Man's nickname
91. Hack
92. CPA's concern
93. Brush the surface of
95. Talking birds: Var.
96. Prior to
97. Short sword
100. Feature
102. City built without undue haste
104. Gist. Colloq.
106. Opera role
108. Upsets
112. Charm
113. Prepare, as eggs
116. Namesakes of Alice's cat
118. Oz man
120. Tape
121. Melodious
122. Posts

123. What do you mean?
124. Aisle man
125. Couturier's concern
126. German salutes
129. Desire: Sp.
133. Certain notes
134. Famed beach resort
135. \_\_\_\_\_ uproar
136. Make eyes at
137. Decorations
140. Hebrew letter: Var.
141. Marie, for one: Abbr.
142. Chess piece: Abbr.
143. Forerunner of a stole

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# A YODIE-DODO

ANDREW OGUS

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This poem, published in *Punch* on January 10, 1874, appears to be the first reference of any kind to an *Alice* book in the "London Charivari" since *Wonderland* nine years before. It significantly celebrates Tenniel, a regular *Punch* contributor, rather than Carroll.

The poem suggests great popular excitement attendant upon the anticipated appearance of a live dodo in England—but whether this was a contemporary rumor, or a clever hoax, is not clear. The bird was certainly known to be extinct at the

time; fossil bones had been discovered and identified as early as 1864, and the distinguished British anatomist Sir Richard Owen wrote a description of the dodo in 1866. Alice herself was a frequent visitor to the stuffed dodo at Oxford. Modern day visitors to the Oxford Natural History Museum may still see a dodo display, right next to the large "Lewis Carroll" display case containing taxidermied animals mentioned in *Wonderland*.

## THE DODO DEMOLISHED

*An Irregular Song on a Regular Sell*

'Twas cried, "The Dodo comes!"  
And in ten thousand homes  
Was raised a shout of zoologic joy.  
"The Dodo comes, the Dodo comes,  
He is not one of humbug's hums,  
And at the Zoo we'll give him crumbs,"  
Quoth many a giggling girl to many a babbling boy.  
While graver parents, owl-like, winked,  
"We heard the creature was extinct.  
How little, O,  
Doth science know  
Of what this wondrous world can show.  
And yet she dares  
Object to prayers,  
And be quite hetero-  
Dox" —*et cetera*.  
While He who years ago implored  
With verse in many a memory stored,  
That none would say there were no Dodos now,  
Prepared exulting lay  
To hail the happy day  
When round this Dodo naturalists should bow.

Alice, from *Wonderland*,  
Stretched out a tiny hand,  
With picture where the Dodo plain was seen—  
And cried, in high delight,  
"I knew my dream was right,  
I know the Dodo," said JOHN TENNIEL'S "Queen."

The Classic Comic Cove  
Swift through POPE's *Iliad* drove—  
For something touching Dodo-nean Jove,  
But wit's great Master,  
*Punch*, neater, faster,  
Said, "DODO, mother, Sir, of ZOROASTER."  
Only the Club-men, quite averse  
To science, muttered "Blow" (or worse)  
"The Dodo! Bother Dodos! Come to Dominoes!"  
The scoff seemed childish, but in truth, 'twas ominous.

OWEN's praise demands my song,  
OWEN sound, OWEN strong—  
But on New Year's Day 'twas cruel  
Thus to give us all our gruel.  
"Dodo!" mighty RICHARD cries,  
Scornful lightning in his eyes—  
"Dodo, Dodo, no such luck;  
What's a-coming is a Duck.  
I can draw, and paint, and model it—  
Sirs, 'tis nothing but a DODLET.  
Perhaps you'll take the pains to look  
At its picture in my book.  
Dodo. Bo! you geese. Methinks  
Phoenix next we'll have, or Sphinx.  
Fools I call you not, but think  
When you're thirsty, fools would drink."

So from opening our eyes its form must part  
So OWEN's wrench must tear it from our heart—  
The idle dream of Dodo-life is o'er—  
The bird, *canard*, and we be fooled no more.

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Opposite, Sir Richard Owen and the skeleton of a diornis (a giant moa).

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# SMOKE AND MIRRORS

## A FABLE

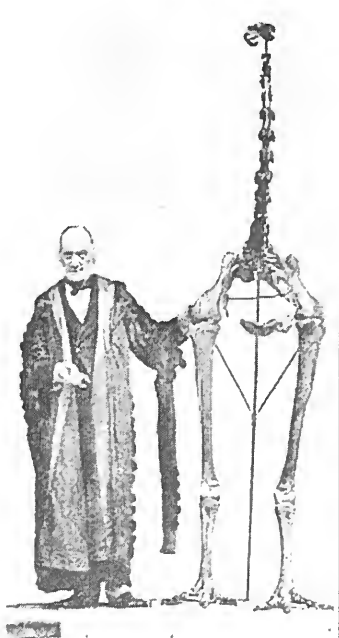
CHRISTIAN BÖK

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*Christian Bök, whose book Eunoia (Coach House, 2001) won the Griffin Prize for Poetic Excellence, is a Canadian author and poet of experimental literature, who is also known for his artworks, performances of sound poetry, and for the artificial languages he created for two television shows. He describes Crystallography (Coach House, 1994, rev. 2003) as “a pataphysical encyclopedia that misreads the language of poetics through the conceits of geology,” explaining that the word “crystallography” quite literally means “lucid writing.” It is an utterly brilliant tour de force throughout. The section “Enantiomorphosis” comprises several fictive scholarly fables recalling those of Borges, all having to do with mirrors.*

Rev. Charles Lutwidge Dodgson (1832–1898), a British mathematician, wrote about his experiments with hallucinogenic drugs, recording his experiences on some pages tipped into a single copy of the first edition of his treatise on geometry, *Euclid and His Modern Rivals*, a copy now thought to be in the possession of a private collector in Luxembourg.




Dodgson reported that, while reading the book *Al Aaraaf* during his studies at Christ Church in Oxford, he grew ever more curious about altered states of mental awareness and thus decided to visit a pharmacy where he acquired a dose of crystallized opiates in the hope that he too might experience within the privacy of his own garret the visions of the poetry. Dodgson wrote that, shortly after administering the drug in an infusion of laudanum, he began to feel an ominous anxiety while contemplating the halo of light rays emanating from a gas lamp in his room, for the rays seemed to grow steadily more distinct, more refined, attenuating themselves into long, slender needles honed to a divine acuity, the lamp transmuting into what he described as “a silvery thistle of illumination, radiating acicular beams of searing energy that pierced through any object in their path.” Distressed, he stood up suddenly from his desk and accidentally knocked over a looking glass, only to see it topple in slow motion onto the floor, where the mirror burst into smithereens.

Dodgson claimed that, to his amazement, the glittering fragments of the broken mirror floated up one by one into the air, each a spinning prism that began to orbit elliptically around his head and body at an accelerated rate until all the shards formed a kind of kaleidoscopic shield that deflected the sharpened beams of gaslight. Dodgson, euphoric, described himself later as “a tree surrounded by its nimbus of silver leaves when the wind shivers them to life.” Mesmerized, he attempted to step out through this cyclonic barrier of flying shrapnel, only to faint when the light rays pierced him at every point and the bladed shards of glass sliced him to shreds. Dodgson awoke, uninjured, hours later beside his broken mirror and promptly recorded the hallucination in his journal, but then decided to keep his experience secret for fear of being diagnosed as deranged by his academic colleagues, who thought him a bit queer for befriending pubescent girls by composing for them nonsensical verse.

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# Speaking about Alice

LINDA SUNSHINE

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One day last spring, after a lovely dinner at Musso and Frank's Grill, Angelica Carpenter asked me to speak at the forthcoming LCSNA meeting in October. I curtsied while I was thinking what to say. "Okay," I thought, "that gives me six months to work on a speech. No problem." I agreed to speak at the meeting. You should know this about me: Any deadline that is more than a month away is *no problem*.

Well, it's amazing how quickly six months can go when you are in a state of total denial. Right after Labor Day, Angelica started sending friendly emails saying that she had booked my hotel reservations. She wanted to know the topic of my speech. Would I need any audio-visual equipment? I replied I was really busy and would get back to her, hoping to buy myself more time to *not* think about what I would say.

On the positive side, I realized that it would nice to have some *new* people with whom to discuss Carroll. You should know this about me: Whenever I work on a book, I tend to become obsessed. For months and months, I had been regaling my friends and family with stories of Carroll, anecdotes about the real Alice Liddell, and other pieces of information I was gathering in the course of my research. I was quoting Lewis Carroll all the time and manipulating quotes from *Alice's Adventures in Wonderland* into every conversation. Fortunately, the people in my life are either used to this behavior or just too kind to complain. And the moral of that is—"Birds of a feather flock together."

In the past, I have given many lectures. I had a short stint as a stand-up comic, though I was not very good at it, and I've done a lot of television and radio promoting books I have published. I always thought it was something of a paradox that authors are required to promote their work in nonprint media. Writers work mostly in solitude and have skills that are totally the opposite of what it takes to be perky on the *Today* show. One of my publishers actually sent me to a media consultant who trained me to do interviews on radio and television. She charged \$600 an hour (the publisher paid) and said things like, "Always sit up straight" and "Look the interviewer in the eye"—advice that my mom handed out for free. But, never mind, my point is that over the years I've

learned to look up, speak nicely, and not twiddle my fingers all the time.

Still, I must admit I was intimidated by the thought of speaking to the members of the LCSNA. I imagined a room full of serious, scholarly men and women who rarely cracked a smile and spent their free time analyzing plot lines from *Sylvie and Bruno* and speaking "Jabberwocky" to each other. I didn't want to go among mad people, and I was sure everyone there would be mad. I even imagined an audience dressed in waistcoats and straw boaters—a room full of serious Carollians looking for mistakes in my presentation. "It is wrong from beginning to end," they would murmur to each other while I spoke. At the end of my lecture, Angelica would stand up and proclaim, "You don't know much, and that's a fact!"

Oh my fur and whiskers! She'll get me executed, as sure as ferrets are ferrets!

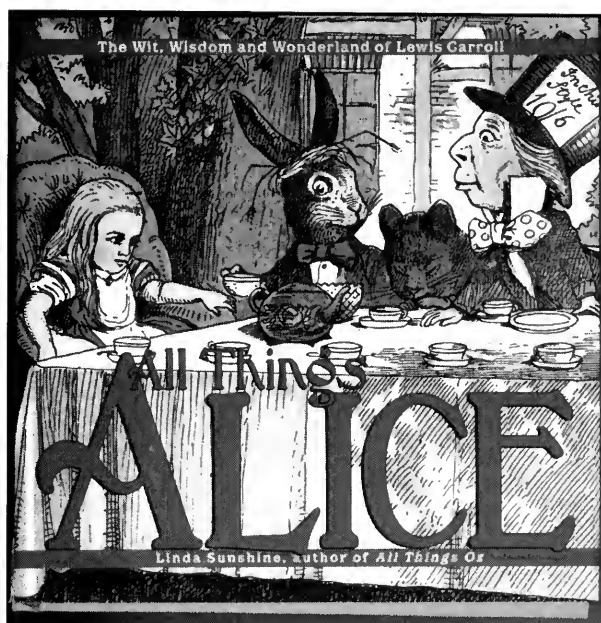
You should know this about me: I grapple with insecurity on every project I take on. In the early 1980s, my agent, Lena Tabori, got me a writing job for Turner Publishing. Ted Turner had just purchased the MGM library, and his publishing company wanted to produce books that utilized photos from the collection. Lena sold them the idea of a book about lovers on the big screen, and then after I pulled together a list of about 150 movies that featured popular screen couples, she sold me as the author. Turner sent me a contract, a nice fat advance, and 150 video tapes. (Oh, the '80s were good times for writers!)

I looked at my rough outline of movie titles and panicked. Who was I to write this book? I had not gone to film school. I had never written about the movies. I sat at my desk and could not write a word for three weeks. I called Lena and told her I had to get out of the contract. I couldn't do this. I didn't even know where to start. I suggested that we return the advance, which, naturally, as my agent, she thought was ridiculous.

Lena said, "Well, darling, why don't you start by watching the movies?"

In other words, Begin at the beginning ... and go on till you come to the end: then stop. That thought had never occurred to me. I followed her suggestion and, after watching three or four films, figured out how to write the book.





All Things Alice.

Now I think of Lena's advice whenever I am facing a new project. I consider what a great girl I am. I consider what a long way I've come. I consider what o'clock it is. I consider anything and I don't cry.

I started *All Things Alice* by reading everything I could find by and about Lewis Carroll. That took a while because *a lot* has been written both by Carroll and about him. (By the way, past issues of your splendidly written *Knight Letter* were extremely helpful in my research.)

In the end, I decided to leave the scholarship to the scholars. What I wanted to illustrate were the poems I loved the most, the quotations that made me laugh out loud and the historical facts about Charles L. Dodgson's life and his transformation into Lewis Carroll that revealed some insight into his genius. I concentrated on pulling excerpts from Carroll's poems, letters, and prose that most appealed to me. I did the same with the articles written about Carroll and, in the end, had more than 500 excerpts that I truly loved. I was proud of my book but still nervous about how it would play to a group of dedicated Carrollians.

My fears dissolved in the lobby of the Picadilly Hotel in Fresno, California, on Friday night. We gathered there to carpool to Angelica's home, and everyone I met was friendly and welcoming. There was not a straw boater or waistcoat in sight. During a lovely evening (and a wonderful dinner) sitting outside by Angelica's pool, we talked politics, kids, movies, almost everything but Lewis Carroll. We didn't leave any of the conversation to the pudding. I thought, gee, these people say what they mean and mean what they say. And they like to laugh a lot.



Linda Sunshine at the Fresno meeting.

The next day we met at the University for a day of speeches, book buying, and an endless group walk to find the venue where luncheon was being served. Everybody said, "Come on!" I was never so ordered about before, in all my life, never! But, I didn't really mind, by then I felt that I was among friends; I couldn't deny that, even if I tried with both hands.

For my speech in Fresno, I was happy to discover that my PowerPoint® presentation actually worked and I was able to show my favorite illustrations from the book. *Alice's Adventures in Wonderland* holds an utterly unique place in the annals of book illustration. The book went out of the copyright in 1907, and almost every great children's book artist jumped at the chance to illustrate Carroll's timeless story. (And every book publisher in the U.K. and the U.S. was eager to add this bestselling, royalty-free book to their list.) *Wonderland* represents a wonderful challenge to an artist, as the text itself is relatively free of descriptive copy. Carroll worked with Tenniel in developing the illustrations and, even today, most of us think of Tenniel's drawings when we think of *Alice*. But, if you just read the text, you will find that Carroll never actually describes any of his characters. So illustrators are really free to use their wildest imagination to create their very own *Wonderland*.

For my book, I was somewhat limited in that I only used illustrators who were published previous to the mid-1930s and were now out of copyright. Even within those limitations, though, I was able to include the fabulous works of such artists as Arthur Rackham, Jessie Wilcox Smith, Charles Folkard, Gwynedd Hudson, Mabel Lucie Atwell, and Bessie Pease Guttman, to name only a few.

Working on *All Things Alice* was particularly exciting because I visited Oxford and immersed myself in Carroll's environment. I was lucky enough to meet Alan White, who took Tim Shaner, my very talented book designer, and me on a fascinating and enlightening tour of Oxford. We had a grand time walking the grounds and the halls of the university and touring the museum where the remains of the Dodo are displayed. So many out-of-the-way things happened in Oxford that I began to think that very few things were impossible, at least until I started to work on organizing the 500 excerpts.

Not long ago, I published *All Things Oz* and it was easy to organize that material. There were four main characters, well, five if you count Toto (and I did). Then there was a chapter on the Wizard himself, another on the witches, a final one on "Life in Oz," and, voilà, the book was organized.

Every time I tried to do the same thing with *Alice*, I would fall deeper and deeper into the rabbit hole. Aside from Alice herself, none of the other characters hang around long enough in the books to fill an entire chapter in my book. Then I came across a poem that would prove to be the key to solving my organizational problems.

He thought he saw a Banker's Clerk

Descending from the bus:

He looked again, and found it was

A Hippopotamus:

"If this should stay to dine," he said,

"There won't be much for us!"

Oh, I thought, Dr. Seuss meets Shel Silverstein!

Why was I trying to impose some kind of logic on Lewis Carroll? His very brilliance was the way he ditched logic or, I should say, created his own rules. "Beware of logic," C. F. Kettering once said, "It is an organized way of going wrong with confidence."<sup>1</sup>

So, along with scholarship, I threw logic to the wind and pulled together an outline that, like the verse just quoted, was seemingly illogical but made total sense, in a Carrollian way, at least.

For my lecture, I tried to explain how I organized my book while, at the same time, I showed the best of the art that I had selected. I fear that I spent far too much of my time saying, "This is one of my favorite pieces of art." So many of the pieces *are* my favorites. I fear that I did not spend *enough* time preparing, left out many things I wanted to say, and went off on a few unnecessary tangents. You must excuse me, I mean well, but I

can't help saying foolish things as a general rule. I beg your pardon—even though it isn't respectable to beg.

Anyway, everything you need to know is in *All Things Alice* for all to read. Besides, I was anxious to get off the podium and join the audience so that I could hear Robert Sabuda's speech, which proved to be an utterly fascinating look at how pop-up books are created and produced.

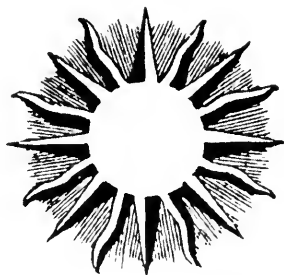
In the end, perhaps the best parts of the weekend were a charming show we saw on Saturday night performed by a group of talented local youngsters who sang two songs from their own *Alice* production, and a look at the *Alice* collection housed in the UC Fresno library. No, on second thought—and "Second thoughts are best," as Carroll wrote to Xie Kitchen on February 15, 1880—the very best part was the warm reception that I received and all the new friends I made who, the last time I saw them, were trying to stuff the Dormouse into the teapot.

I look forward to the next LCSNA meeting. In fact, I plan on becoming a full-fledged member since I now know that all it takes to join is an irreverent sense of humor and a love of Lewis Carroll—and that I don't have to wear a waistcoat or straw boater to the meetings. You should know this about me: I don't look good in straw.

*The exquisitely charming All Things Alice is published by Clarkson Potter (\$30). Along with the expected (and quite unexpected) illustrators of the Alice books, one finds pictures of bathing machines, movie stills, album covers, advertisements, Dodgson watercolors, and so forth. Aside from the many quotes from the canonical books, there are excerpts from letters and movies, and words from Stephanie Lovett, John Lennon, Virginia Woolf, Marshall McLuhan, the head of General Motors Research Laboratory, etc. Add to that recipes, timelines, letters, and backmatter (Alice in films, cyberspace, stores, Carroll societies) one could not ask for a better or more colorful introduction to the Carrollian world for all ages—and a few surprises for us initiates as well.*

*Clarkson Potter has also published an associated spiral-bound journal (\$11), a foldout postcard set (\$12), and small notecards (\$12); Welcome Books has published a 2005 wall calendar (\$13).*

<sup>1</sup> Richard M. Ritland, *A Search for Meaning in Nature* (Mountain View, CA: Pacific Press Publishing, 1970), 40.



On March 16, 1905, shortly after Theodore Roosevelt's second inauguration, Edith Wharton and her husband were asked to dinner at the White House.

The moment he spotted her, Roosevelt thundered: "Well, I *am* glad to welcome to the White House some one to whom I can quote 'The Hunting of the Snark' without being asked what I mean!" Apparently no one in his administration had read Lewis Carroll. Only a few days before, Roosevelt said, he had invoked Carroll's poem to remark to the Secretary of the Navy, "Mr. Secretary, what I say three times is true!" only to be met by the aggrieved reply: "Mr. President, it would never for a moment have occurred to me to impugn your veracity." ~ R. W. B. Lewis, *Edith Wharton: A Biography* (Harper Collins, 1975)



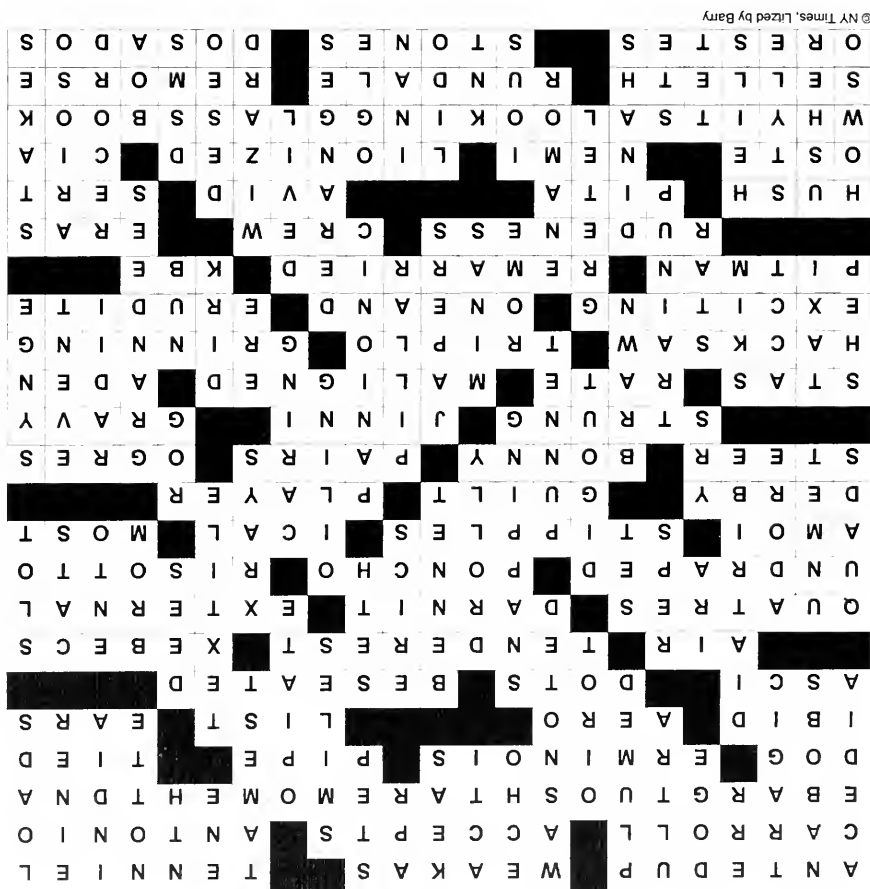
Space is nothing but an entanglement of strings, a vast Cloud of Unknowing, swirling with visible matter and dark matter and antimatter, where light disappears inside black holes and where impossible Lewis Carroll-type things happen to the laws of physics. ~ Daniel Libeskind, *Breaking Ground* (Riverhead, 2004)

Every voice along the shoreline  
Standing still within time  
Spinning unresolved the  
walking  
As each season passes.  
Through wonderland and  
looking-glasses  
The secret garden shires  
beckons you.  
Gentle flower, don't fade away.  
Sweet innocence they're  
harvesting  
In the faith of golden dreams.

Celine Dion, "Prayer" from the 2002 CD *A New Day Has Come*



Answer to  
puzzle on  
page 35



NY Times, Sunday, December 27, 1964 YkcowrebbaJ

## YOUTH IN ASIA

The earliest Japanese translation of *Sylvie and Bruno* has recently been discovered by Kazunari Takaya, a member of the LCSJapan. (The first translation of any Carroll book into Japanese was *Through the Looking-Glass*, serialized in the magazine *Shonen Sekai* [Boys' World] beginning in April 1899.) Mr. Takaya has written a series of articles, "Alice in Japan," in English, for the LCSJ's magazine *The Looking-Glass Letter*, and in the sixth installment (LGL 77:4), he tells the tale. He happened to find in a library the September 1923 issue of *Kin no Hoshi* (*The Golden Star*)—formerly *Kin no Fune* (*The Golden Ship*)—which contained a translation by Toyo Hisamatsu of *Sylvie and Bruno Concluded* (*Shiruvii Monogatari* [The Sylvie Story]), illustrated by Kansho Takabatake. Further detective work revealed that parts of *Sylvie and Bruno* had been published in that magazine earlier that year, perhaps as early as January. He is actively seeking other issues of that rare magazine, and further information on the translator.



The Golden Ship.



## FARENHEIT 451

A poster for the American Library Association's Banned Books Week (September 25–October 2) proclaimed "There's no rabbit in this wonderland? Go ask Alice." It listed "The Most Frequently Challenged Books of 2003" according to their Office for Intellectual Freedom, and at the top of the list was a shocker: "the Alice series, for sexual content, using offensive language, and being unsuited to age group." Then *Go Ask Alice* "by Anonymous, for drugs" came in at number six. Fortunately, a bit of investigation found that "the Alice series" to which they refer is Phyllis Reynolds Naylor's, not Carroll's.

## SOMETHING ABOUT ALICE?

Frank Beddor, actor and producer of the "gross-out" movie *Something About Mary*, said his novel *The Looking Glass Wars* (Egmont Books, 2004) was prompted by his hatred of the "terrible girls' book" he was forced to read by his mother and grandmother as a child, so he has turned it into "a dark and violent tale of murder and war." Beddor said: "After a stunning discovery and exhaustive research, I have unmasked what I believe is the ultimate literary lie, a twisted fabrication that has existed for nearly 150 years. Lewis Carroll did not tell Alice Liddell the story of Wonderland; she told him. And Alice Liddell was not who she appeared to be. ... She was really Alyss Heart, an orphan

whose story is much nastier than the sanitized version." In this rewriting, also to be made into a film and games, the Cheshire Cat is a vicious assassin. It is the first book of a threatened trilogy. "One of the worst books I've ever read." ~ Will Brooker. Currently available through [amazon.co.uk](http://amazon.co.uk).

## BARRY MORE

Book illustrator and artist Jonathan Barry specializes in painting famous scenes from literature, in the main classics such as *Alice's Adventures in Wonderland*, *Peter Pan*, *The Wind in the Willows*, *The Lord of the Rings*, and other such novels. He is currently commissioned by the Irish government to illustrate eight classic fairytales (such as "Rapunzel," and "Sleeping Beauty") to be published in the Irish language. His original oils are sought by collectors and are sold through Sotheby's, London. It has long been his ambition to have his *Alice* paintings published as an illustrated edition, and he is keen to find a publisher in the US to make this a reality. The 38-year-old artist works and lives in Ireland. Visit [www.jonathanbarry.net](http://www.jonathanbarry.net) and contact him at [jonathanbarry@eircom.net](mailto:jonathanbarry@eircom.net) or write to him at The Lodge, Ashbrook, Howth Road, Clontarf, Dublin 3, Ireland.



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**RENT ASUNDER**

Bryan Talbot's *Alice in Sunderland* will be an approximately 300-page graphic novel with the themes of storytelling, history, and myth in a form described as a "dream documentary." It is not one story but literally dozens, short and long, the central spines being the history of Sunderland and the story of Lewis Carroll and Alice Liddell, both of whom had connections with the city and surrounding area. It is planned for serial publication shortly, and the full book is due out in a year. Meanwhile, one can keep abreast of progress at [www.bryan-talbot.com/alice/](http://www.bryan-talbot.com/alice/).

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**IT'S REALLY BAD DAD**  
Sarah Adams

*Bad Alice*, Jean Ure, Hodder Children's Books, 2003, ages 10 and up

Visiting his Nan while his mother and sister are in the United States for an operation, Duffy expects that his "touch of the Tourette's" will make his summer a lonely one. However, he and the girl next door, Alice, quickly become friends when he finds her hiding in a "rabbit hole" (an earthen den abandoned by a fox) in the garden. The adopted daughter of a beloved local clergyman, Alice has a reputation as a liar and an ungrateful troublemaker. Because she ignores Duffy's speech pathology and physical tics, he deliberately chooses to ignore the warnings about Alice.

As the summer progresses, Alice introduces Duffy to *Alice in Wonderland*, her favorite book, and shares her own stories based on Lewis Carroll's books. While secretly of the opinion that *Alice* is old-fashioned and silly, Duffy is amazed and disturbed by Alice's own stories that hint at sexual abuse. When Alice stops speaking after being punished for a lock

Duffy has helped install on her bedroom door, he realizes she needs someone to help her out of her situation, or she will be lost in the "dark wood" forever.

While never saying more than that Alice's father is "touching" her (this is, after all, a children's book), Jean Ure does an excellent job of exploring both the dynamics of an abusive household and how difficult it is to help someone in that situation. The character development takes this book beyond what could have easily been the literary equivalent of an after-school special, but what really makes it stand out is the inclusion of Alice's story. Its eight chapters and poems interspersed through the book give increasingly blatant clues as to what is happening to Alice:

"Beware the jab-jab thing, my son!

The sword that stabs, the fangs that bite.

The greedy grabbing hands that come

In the darkness of the night."

Ure does a nice job of ending the book as well, assuring us that Alice is safe while leaving many of our (and Duffy's) questions unanswered, as is so often the case in real life.

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**STAY AWAKE**  
Sarah Adams

*Madeleine is Sleeping*, Sarah Shun-Lien Bynum, Harcourt, 2004

In short, and to set the matter to rest, *Madeleine is Sleeping* has nothing to do with *Alice in Wonderland*, Lewis Carroll, the Kitchin children, or even St. George. It can be assumed that the hardcover jacket designer for this book had some reason for choosing Carroll's photograph "St. George and the Dragon," but that reason is as unintelligible as the book itself. Although the story centers around a young girl within whose dreams the story takes place, Madeleine dreams of

a surreal provincial France rather than a fantastic Wonderland. With its inclusion of pedophiles, carnival freaks, and mental institutions, the idea seems to have been to create a book both shocking and entrancing, but, unfortunately, with its disjointed plot and minimal character development, it is just not very interesting.

*Madeleine is one of the extremely controversial finalists for the 2004 National Book Award in Fiction. The controversy is due to the fact that the five books had a combined sale of around six thousand copies, and that each is written very minimalistically, in very much the style of some of the judges. The title might hearken back to the dreaming heroine of Keats' poem "The Eve of St. Agnes."*

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**THE HOULE THING**

Anamorphic artist Kelly Houle has two brilliantly astonishing new works. Her "Portrait of Lewis Carroll" (KL 64:20 & insert) now is folded up into a handmade book with its own built-in mirror (limited edition of 350, signed and numbered, \$175). She has also completed a handmade movable (pop-up and paper-engineered) book, *Why Is a Raven Like a Writing Desk?*, in an edition of ten. These sold out immediately, but she is planning a second printing, which will consist of twenty copies, as well as a sequel, *Why Is a Writing Desk Like a Raven?*, which will consist of thirty copies. (One can currently get a handmade pop-up folio in a vellum envelope for \$20.) The book is in an exhibit of artist books called "Stand and Deliver," in conjunction with a conference of the Movable Book Society in San Diego. The exhibit opened in Brookfield, Connecticut, and will travel to Boca Raton, Denver, and Chicago in 2005. See their site for a catalog and tour dates: [www.artistbooks.com/snd/](http://www.artistbooks.com/snd/). Kelly's site is [www.kellynhoule.com](http://www.kellynhoule.com) and she can be reached at

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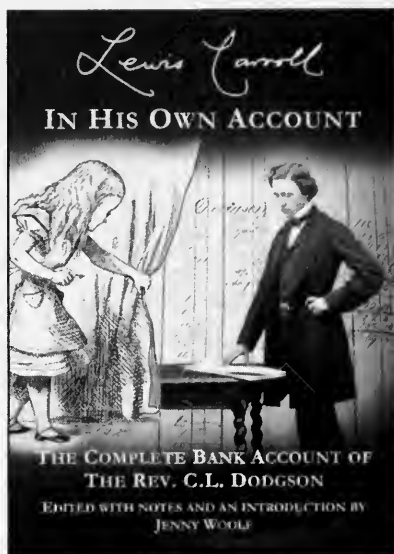
BY ALL ACCOUNTS

Jenny Woolf

In 1999, I discovered C. L. Dodgson's bank account lying utterly forgotten in a private archive in Barclay's Bank in England. Contained in a series of enormous hand-written ledgers, it runs from 1856, when he was twenty-four, right through to 1900, two years after he died at the age of sixty-six.

The long lists of names and figures, when investigated, reveal many details of his life: what he spent on printing his pamphlets, how much he paid his washerwoman, the price of his ticket for the 1860 "Darwin" debate between Wilberforce and Huxley, and the sort of fees he charged for providing photographs of people's families and children.

It also paints a fascinating, and at times unexpected, picture of an interesting man. Dodgson's attitudes to money veered wildly between rigid control and free abandon. His financial situation sometimes hovered on the brink of catastrophe, yet he was generous to a fault, took his responsibilities to his family very seriously, and obviously played an important role in their lives—particularly the lives of his seven sisters. He gave liberally to charities, some of which dealt with matters that make it plain that Dodgson was no innocent and (as has become increasingly obvious in recent years) no closet pedophile either. His attitudes were a curious mixture of bohemian and moralistic, liberal and conservative; his religious faith shines through all. The ac-



count runs unbroken through the "missing diary period" of 1858–62, casting light on Dodgson's early adult life and also hinting, intriguingly, at hitherto unsuspected events and relationships about which we currently have no further information.

Even in his lifetime the account would have been a secret between Dodgson and the bank—but now, as the only major document relating to him that has never been tampered with or made public, it is unique. Entirely factual, it is also open to interpretation and further study, and offers a vital, uncensored glimpse of the real man behind the mythical "Lewis Carroll."

*Lewis Carroll in His Own Account* is a transcription of the ledger, with a full introduction and overview, a list and description of the individuals named, and details of charities that Dodgson supported, where known. Published at £25 (us\$47) each for the regular edition, or £35 (\$65) each for the limited edition of sixty, printed on cream paper and individually numbered and signed; 72 pages, approximately 8 by 11.5 inches, softcover. Shipping to U.S. is £4.80 (\$9) surface mail, £8.50 (\$16) air-mail. Payment by sterling cheque in U.K. pounds, or by

USPS money order in U.S. dollars; please make payable to "J Woolf." Published by Jabberwock Press; [www.jabberwock.co.uk](http://www.jabberwock.co.uk); [woolf@jabberwock.co.uk](mailto:woolf@jabberwock.co.uk); +(44)207 372 3054 fax; 17 Canfield Gardens, London NW6 3JP, England.

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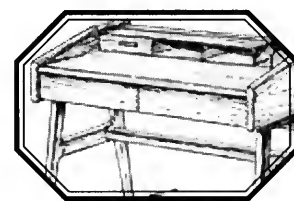
STEPHANÉ-TASTIC!

It is indeed an occasion for celebration when an illustrated *Jabberwocky* can cause the present writer, who has seen so many hundreds of visual interpretations of this poem, to proclaim joyfully, "Here, at last, a revelation!" Stephané Jorisch has accomplished this in an elegant edition published in the *Visions in Poetry* series from Kids Can Press. Haunting, enigmatic, apocalyptic, provocative, visionary, painful, and personal, the colored drawings draw from a deep wellspring of inspiration and conviction and not, as have so many of their precursors, purely from Mr. Tenniel. Bringing this poem afresh into the dystopian present, with much to say about politics, warfare, religion, familial obligation, Big Brother, and the pervasiveness of media, it is worth looking at time and again. In creating a stark, surreal world in which an old soldier sends his son to kill an ill-defined enemy, Jorisch has transformed the poem into a universal meditation on nonsense and insanity, seen with fresh eyes. Stunning.





## Carrollian Notes



### PRESTIDIGITIZING

A scrapbook that appears to have been kept by Carroll between the years 1855 and 1872 containing approximately 130 items including newspaper clippings, illustrations, and photographs, is now available to us all. It was sold after Carroll's death in 1898 to Frederic L. Huidekoper, an undergraduate at Oxford, at the Holywell Music Rooms; was "discovered" in 1985 by Edward Wakeling—through an entry in the National Union Catalog—to be in the Library of Congress; was announced to us at the spring 2002 gathering (*KL* 69:2); and was the subject of an article by August Imholtz (*KL* 69:16). It has now been completely digitized in both high-resolution image and scannable text formats, and resides at the Library of Congress' Rare Book & Special Collections Division's Global Gateway Web site at [international.loc.gov/intldl/carrollhtml](http://international.loc.gov/intldl/carrollhtml).

Mr. Wakeling has also prepared an introduction to the scrapbook, a timeline of events for the years that Carroll added to his scrapbook, a timeline of Carroll's life, a list of Carroll's key works, a portrait gallery of people whose names appear in the scrapbook, and, with August Imholtz, notes for each entry.

It is a striking presentation.



### YOU CAN TAKE IT WITH YOU

"Fresh Air" on NPR presented an eleven-part series, "Leonard

Bernstein: An American Life," this fall (see [wfmt.com/berstein](http://wfmt.com/berstein)). The program concluded (on December 4) with listing the things buried with the great composer and conductor: a baton, a copy of Mahler's *Fifth Symphony*, a piece of amber (*Bernstein* is the German word for "amber"), a lucky penny, and a copy of *Alice's Adventures in Wonderland*.



### A DARK AND STORMY NIGHT

In the notorious Bulwer-Lytton Fiction Contest sponsored by San José State University, in which deliberately bad writing is celebrated, a Dishonorable Mention in Children's Literature (2004) went to Cory Gano of Camas, Washington, for "As he entered the room within which so many a wild night of their sweltering love affair had been spent, the White Rabbit regarded her with benevolent eyes, her posture such that he suspected something was wrong, but before he could speak Alice unburied her face from her trembling hands and between her intense sobs he made out the words, 'I'm late... I'm late.'"



### TEENAGE WASTELAND

A new cinematic "adaptation," called *Living Neon Dreams* is due out this year (2005). Written and directed by Jeremy Tarr and starring Antonia Bernath as Alice and Marilyn Manson as the Queen of Hearts, with Daryl Hannah, Jona-

than Pryce, and Nia Vardalos, it is described by the producer, Arclight Films, as "a phantasmagoric live action special effects fantasy with the surreal qualities of Fellini's *8½* and the humor and teenage angst of *Fast Times at Ridgemont High*. Although inspired by Lewis Carroll's *Alice in Wonderland*, this is not the story you grew up with. The story is told by Alice, an average teenage girl. Her sense of alienation pushes her from living in the confusing world of Malibu, California to living on the edge of Wonderland. Abruptly she's swept away to the strange and fantastical Wonderland where she's wrongly accused of murder, relentlessly pursued by her would-be captors. In the process she comes face to face with her life, her dreams, and herself in a haunting, psychological, psychedelic, operatic, cinematic dream/nightmare." Eheu.



### SIC, SIC, SIC

"The opiate-influenced writing of Lewis Carroll is the inspiration for a new theater collaboration bridging Lawrence and Kansas City talents. The Borograde Theatre Company found its name in *Through the Looking Glass*, in which a creature called a borograde—a cross between a corkscrew and a badger—lives in the grasses around a sundial. The troupe's premiere show, *The Art of Conquering Aja*, is written by Paige McLemore and features as its heroine a former art student and kleptomaniac whose stress is

elevated by a visit from her Vegas lounge-singer father. The company promises cacophony, chaos and an intentional salute to the Coen brothers. Nov. 5 and 6 at the Ecumenical Christian Ministries.” ~ pitch.com.

“This breathless scrambling for forgiveness seemed to me almost mad, Mad Hatterish, here on the riverbank where Lewis Carroll, the dean of Christ Church, had once entertained the darling objects of his own obsessions.” ~ Ian McEwan, *Enduring Love* (Talese, 1998).

“What do you get when you transpose the cut-and-paste pastiche of modern pop art and the Doctor Demento kiddie acid trip of *Alice in Wonderland* onto old-skool pop-up illustrated books?” ~ from a review of J. Otto Seibold’s book in *S. F. Weekly*.

“Who was Charles Lutwidge Dodgson, the pioneering photographer, Oxford don and mathematician when, writing as Lewis Carroll, he gave the world the Jabberwocky, Tweedledum and Tweedledee, the Red Queen, ...” ~ back cover blurb for Morton Cohen’s *Lewis Carroll: A Biography*, in the 1995 Papermac edition *The Jabberwock* “y”? Oh, why?

“In this version Arthur’s knights are a ragged band of foreign conscripts stationed in the shadow of Hadrian’s Wall, where they fight an occasional skirmish with the pesky Woods, who gyre and gimble in the wabe.” ~ A. O. Scott, reviewing the new movie *King Arthur* for *The New York Times*, July 7, ’04.

“...It will ... contain more than a dash of Lewis Carroll, and Alice down the rabbit hole in Wonderland. ‘Beware the Jabberwock, my son!...’” ~ Daniel Libeskind, *Breaking Ground* (Riverhead, 2004).

“‘Alice in Wonderland’ is one of the most famous children’s books written by Lewis Carroll, and her life and work will be celebrated and discussed Saturday at The Lewis Carroll Society of North America’s fall meeting.” ~ *The Collegian* (CSU Fresno), 22 October 2004.

“The Red Queen as a man? It’s mad, I tell you. But Walter Hill, director of the Flint Youth Theatre’s upcoming production of *Alice in Wonderland*, says it makes perfect sense because the queen looks masculine in drawings by Sir John Tenniel, the original illustrator of Lewis Carroll’s book.

She’s also portrayed that way in the Disney cartoon,” he added. ... While other productions combine elements from *Alice in Wonderland* and *Through the Looking-Glass*, this one doesn’t.” ~ Carol Azizian from the *Flint [Michigan] Journal*.

*Really? Tell me again about the Red Queen. And being a male in the Disney version might be news to Verna Felton, the actress who voiced her.*

Perusing an online database which apparently had limited its book titles to 21 characters, I was startled by the abbreviated “Alice Through the Loo.”

Pepper . . . and Salt

THE WALL STREET JOURNAL



“Contains corn syrup, sugar, water, potassium sorbate, diglycerides ...”



Solution to puzzle on page 32.

Z. Luababa  
Y. Evoke  
X. Infatuate  
W. Nominal damages  
V. Nth  
U. Esthesiometer  
T. The Town of Tipu  
S. Naphtha  
R. Hypnagogic  
Q. Ousts  
P. Joyce Carol Oates  
O. Runcible  
N. Isfahan  
M. Satwa

A. Robertson Ay  
B. Over the oak  
C. Gmlet  
D. Eerie  
E. Rimmed  
F. Scratch  
G. Intumescence  
H. Mutt  
I. Priestley  
J. Surds  
K. Obnubilate  
L. Nacho

“It seems a pointless task to attempt any longer to speculate about the meaning of the *Alice* books. Such endeavors, whether mathematical, linguistic, Freudian, Jungian, or even psychological, invariably say far more about the commentators than about their source.”  
Roger Simpson, *Sir John Tenniel* (Madison, NJ: Fairleigh Dickinson University Press, 1994)

## BOOKS

Volume 8 of the LCS (UK) edition of Dodgson's diaries, edited and with notes by Edward Wakeling, was published in December 2004. To order, visit [lewiscarrollssociety.org.uk](http://lewiscarrollssociety.org.uk). The LCS Web site sponsors, Aznet Online Ltd., have a small but very unusual selection of Carrollian items for sale in their online store, [aznet.co.uk](http://aznet.co.uk). While you're there, be sure to check out the new *Drawn into Wonderland* (PHTopics, 2004, £25) by Brian Partridge, whose charmingly detailed drawings of the Wonderland characters have pervaded his career.

A sweet, yet fresh *Alice's Adventures in Wonderland* (Sterling/Chrysalis [U.K.], 2004) is illustrated in vibrant, charming watercolor-and-pencils by Michael Foreman, based in part on Dodgson's photographs of Alice, Dean Liddell (as "Father William"), and Carroll himself (as "the young man").

*Down the Crawfish Hole* (Pelican, 2004), an abridged retelling with a Cajun motif written and illustrated by Wes Thomas, tracks Maurice through the bayous of Louisiana as he follows a blue crawfish, encounters the Toad Queen, and so on. Mainly for kids.

*Once upon a Time in Great Britain: A Travel Guide to the Sights and Sounds of Your Favorite Children's Stories* (St. Martin's Press, 2004) by Melanie Wentz, a travel guide to real places associated with fantasy literature, contains a chapter on Carroll, of course.

*Looking Glasses & Neverlands: Lacan, Desire, & Subjectivity in Children's Literature*, by Karen Coats, (University of Iowa Press, 2004). "This groundbreaking study introduces and explores Lacan's complex theories of subjectivity and desire through close readings of canonical children's books."



*Science Verse* by Jon Scieszka (Penguin/Viking, 2004) offers what the title says—in a humorous way, for the nine-to-twelve-year-old set. It includes "Gobblegooky," a parody of you-know.

*Poems of Sleep and Dreams* (Everyman's Library, 2004), edited by Peter Washington, has a Dodgson photo of a sleeping Xie Kitchen on the cover.

In A. W. F. Edward's new book, *Cogwheels of the Mind: The Story of Venn Diagrams* (Johns Hopkins, 2004), is a very lucid description of Dodgson's diagrams for multi-literal propositions, first described by him in part II of *Symbolic Logic* (1896), and not available until W. W. Bartley's publication of them in 1977.

## ARTICLES

The September/October 2004 cover of *Horn Book Magazine* features Tenniel's White Rabbit on the cover and the article "The Zena Sutherland Lecture: We're All Mad Here" by Natalie Babbitt. A review in *Johns Hopkins Magazine* (November '04) Vol. 56 no. 5, mentions that Kay Redfield Jamison in her new book, *Exuberance: The Passion for Life* (Knopf, 2004), loves the word *galumphing* because, "according to the *OED*, Lewis Carroll's coinage from the *Snark* [*sic*] conveys a sense of 'marching on exultingly with irregular bounding movements.'"

Children at play *galumph*. Joyful people *galumph*. To *galumph* expresses exuberance."

The September 2004 edition of *Book and Magazine Collector*, no. 246, from the U.K., has a section entitled "Mad about Alice." Articles include "Lewis Carroll at Auction," "Martin Gardner Speaks," and "Complete [*sic*] Price

Guide." Alice, the Duchess, and a flamingo appear on the cover. Selections from a 1990 interview with Martin Gardner were re-printed in celebration of his 90th birthday in *Focus*, the newsletter of the Mathematical Association of America, Vol. 24 no. 8, November 2004. He speaks of how he jumped to *Scientific American* right from *Humpty Dumpty*, a children's magazine.

## CYBERSPACE

The Lewis Carroll Society of Japan, founded in 1994, now has a Web site. The page in English is at [www2.gol.com/users/kinosita/lcsj/index\\_e.html](http://www2.gol.com/users/kinosita/lcsj/index_e.html).

Original artworks and a discussion of Alice as a "goth" icon at [www.livejournal.com/community/alice\\_gothica/](http://www.livejournal.com/community/alice_gothica/). Worth going through.

A quite dark adaptation at [www.frogatstudios.com](http://www.frogatstudios.com).

An "Alice Insanity Dress" at [www.hauntedhead.com/](http://www.hauntedhead.com/). Click on "costumes."

"Alice in WonderBra," a costuming extravaganza, at [www.guntheranderson.com/costuming/alice/alice.htm](http://www.guntheranderson.com/costuming/alice/alice.htm).

A short interactive version of J. Otto Seibold's popup *Alice* at [www.feelgoodanyway.com/interactive/Alice.swf](http://www.feelgoodanyway.com/interactive/Alice.swf).

Serious techno-geeks should check out Mike Fahy's clever Macromedia Flash ActionScript "Jabberwocky" at [www.turdhead.com/index.php?p=21](http://www.turdhead.com/index.php?p=21). Available on T-shirts, posters, etc.

Animated clip art Alice images are available for a fee at [www.animationfactory.com](http://www.animationfactory.com). Search on "Wonderland."

Some creepy Alice-inspired desktop icons on [interfacelift.com/icons-mac](http://interfacelift.com/icons-mac) can be downloaded within the "Little Dream 2" set by Daniel Goffin. For Macs only.

A fine portrait of Lewis Carroll to be used as an icon for Mac System 10 can be downloaded from [lewis-carroll.org/Lewis\\_Carroll.sitx](http://lewis-carroll.org/Lewis_Carroll.sitx).



#### CONFERENCES AND LECTURES

On November 6th Dr. Francine Abeles gave an invited paper titled "An Episode in the Early Development of Automated De-duction" at the Eastern Sectional Meeting of the American Mathematical Society held at the University of Pittsburgh, in which she discussed Dodgson's *Symbolic Logic*.

The LCSCanada met on November 27 in the Toronto Public Library, and heard Dayna McCausland's talk on "W. T. Stead and His Books for the Bairns" and one by David Demchuck, author of *Alice in Cyberspace* (KL 72:46).



#### EXHIBITIONS

"Masterpieces of American Jewelry" at the American Folk Art Museum in New York (through January, 2005) displayed a 1939 Disney charm bracelet by Cartier depicting the Three Little Pigs and the Wolf, Mickey Mouse, and sixteen Alice figures based on the Tenniel drawings, indicating that eleven years before his animated feature, Disney was claiming Alice as his own. The exhibit moves on to London, Moscow, and Paris. A catalog (Running Press, 2004) is available. Seen also in an

advertising supplement in *The New Yorker*, September 27 '04.

Designer Jun Takahashi of Undercover presented his spring 2005 fashion collection in Paris in October. He described it as an homage to Czech Surrealist filmmaker Jan Svankmajer and his *Wonderland* film. Models wore enormous hirsute globs of dozens of wigs and hairpieces all mushed together. Pictures can be found at [www.washingtonpost.com](http://www.washingtonpost.com) by searching for the article "Volumizers" (October 7, '04).

"Alice Shaw: Photographs, Drawings, Cheatings" at Gallery 6 in San Francisco (August, September, '04, included "Alice and Charles" (Dodgson), in watercolor, fabric, and carbon.

The Oklahoma State University Library's Curriculum Materials Laboratory recently received a bequest of a collection of Carrollian books and memorabilia from former OSU Librarian Della Thomas.



#### PERFORMANCES

Max Achtau's eighth-grade students at the Wellesley (MA) Middle School took first place in their division for performing *Alice in Wonderland*—in German!—at Mount Holyoke's German Drama Festival in April.

The Flint (MI) Youth Theatre's production of *Alice in Wonderland* (July, August '04) was directed by Walter Hill. See also "Sic, Sic, Sic," p. 45.

In *Alice in Andersonville* (a neighborhood in Chicago) in October, "Neo-Futurists," under the masterminding of Noelle Krimm, put on an interactive, mixed-media event, divvied up into nine segments and spread out over six venues, among which the audience walked. Each segment was directed by a different artist.

*Alice*, a musical by William Wade and Frank Blocker, had a staged reading at the York Theatre Com-

pany in New York City on December 6.

A "muscular, acrobatic, percussive, and dizzyingly playful" adaptation at the Lookingglass Theatre (in association with The Actors Gymnasium) Feb. 2–Mar. 27, 2005 in Chicago. [www.lookingglasstheatre.org](http://www.lookingglasstheatre.org).

Alice Dawson's *Alice, revealed*, a one-woman show with a potpourri of music including art song, jazz, and musical theater at the Clark Studio Theater of Lincoln Center Institute in New York City, Feb. 16 and 19.

*Wonderland*, produced by Larry Wilson and playing in January at Sammy's Showroom at Harrah's in Reno, is a line-dancing, comedy, and magic extravaganza, more in tune with the Jefferson Airplane's version than Mr. Carroll's.



#### AWARDS

The International Animated Film Society (ASIFA) Winsor McCay Award recipients for 2004 included Virginia Davis, Walt Disney's "Alice" from the 1920s live action/cartoon series. Davis has the distinction of being the Disney Studios' first star and now, its oldest surviving employee.

Up in Canada, the 2004 Governor General's awards for English-language children's literature in the illustration category went to Stephané Jorisch for *Jabberwocky*. See p. 44.

The Online Computer Library Center (OCLC) provides more than 50,000 libraries—in 84 countries and territories around the world—with services to locate, acquire, catalog, lend, and preserve library materials. Their recently compiled list of the top 1000 titles owned by member libraries placed *Alice's Adventures* at number nine, right between *Hamlet* and *Lord of the Rings*. *Looking-Glass* came in at number 385. See [www.oclc.org/research/top1000/](http://www.oclc.org/research/top1000/).

## \* AUCTIONS

Sotheby's November 25th "Victorian Pictures" sale L04132 contained a Henry Holiday watercolor called "The Duet," a portrait of Xie Kitchin and his own daughter Winifrid. Estimated at £6-8,000, it sold for £10,200 (\$19,000).

## \* MEDIA

Gwen Stefani has a new solo CD titled *Love, Angel, Music, Baby* and a single "What You Waiting For," which can be viewed on VH1, MTV, Yahoo, or AOL. "The song is about taking a chance and growing. The video is an *Alice* fantasia with very high production values, explosive color and quite the avalanche of imagery. The designers clearly had a blast." ~ Stephanie Lovett

Michael Sirota's 1997 children's musical based on *Wonderland* as a piano/vocal score (88 pages) and also on a digitally recorded CD in which the music is heard in a more orchestrated setting is available upon request for \$20. There are varying prices for purchase of the rights and performance materials, as well. [home.earthlink.net/~msirt/](http://home.earthlink.net/~msirt/).

Patrick van Deurzen is composing a piece, "Eight Scenes from Alice," for the Netherlands Youth choir, which will be premiered in May in Holland and in June in Japan during the World Choir Sym-

posium. For more information, see [www.xs4all.nl/~pdeurzen/descriptionsalice.htm](http://www.xs4all.nl/~pdeurzen/descriptionsalice.htm)

## \* THINGS

New on DVD: *Alice's Adventures In Wonderland* (1972), the British musical version with Fiona Fullerton, Peter Sellers, etc.; *Alice Through The Looking Glass* (1999), the U. K. teleplay with Kate Beckinsale and Ian Holm; and *Alice In Acidland* (1968), a soft-porn "anti-"drug exploitation film that is so wretchedly unwatchable it doesn't even qualify as "campy." Aside from the title and a brief mention in the narration, it's not even relevant.

A 2' high Jabberwock plush from [www.entertainmentearth.com](http://www.entertainmentearth.com). \$50.

County Hall Gallery in London houses the permanent "Dalí Universe" exhibition, with over 500 of his works, including portfolios, drawings, lithographs, gold and glass objects, and so on. They have some of Dalí's *Alice* sculptures for sale. Contact James Hollingworth, [jamesh@countyhallgallery.com](mailto:jamesh@countyhallgallery.com); +020 7450 7620; +020 7620 3120 fax; [www.countyhallgallery.com/exhibitions/dali.htm](http://www.countyhallgallery.com/exhibitions/dali.htm).

An "heirloom" *Alice* chess set, made in England of handpainted stone and resin in an elegant presentation box. The king is 3½". \$235 from the Zebra Hall Collection; [ZebraHall.com](http://ZebraHall.com); 800.834-9165.

A comic book series, *The OZ/Wonderland Chronicles* by Ben Avery (writer) and Casey Heying (artist), is coming out from Buy Me Toys. Com in South Bend, Indiana. Consisting of a preview issue, with five more forthcoming over the next few years, it is the story of Dorothy and Alice, now college students living in modern-day Chicago, entering upon an adventure that takes them back into the realms of their childhoods. [www.buymetoys.com](http://www.buymetoys.com); (574) 271-toys.

*Lullaby: Wisdom Seeker* #1 is the first of a four-issue comic book mini-series by Mike S. Miller and Hector Sevilla (Image Comics, \$3). In the first issue, Alice—now serving as the right hand of the Queen of Hearts—investigates a dark force that is twisting the magical world and is heading for Wonderland. A preview issue, "Two Bits," is available for 25 cents.

On December 16, 1973, the U.K. radio show *I'm Sorry, I'll Read That Again* broadcast a hysterical fifteen-minute adaptation of *Wonderland*, starring future Monty Python John Cleese, along with Greame Garden, Tim Brooke-Taylor, and Bill Oddie, the threesome who later became BBC TV's "The Goodies." You can purchase the (pirated) "GSD 5" CD-ROM disk, which has the show, along with many hours of other material, in .mp3 format, at [www.thegoonshow.co.uk](http://www.thegoonshow.co.uk). Contrariwise, the present editor will burn you a copy on an audio CD if you ask nicely.

## CLASSIC PEANUTS Charles Schulz









